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PRACTICAL SINGING TUTOR

FOR

SOPRANO OR TENOR (Complete and in Four Parts)
MEZZO-SOP. OR ALTO (Complete and in Four Parts)
BARITONE OR BASS (Complete and in Three Parts)

Part I. Scales and Intervals
" II. Exercises for the Cultivation of Fluency
" III. Twenty Solfeggi
" IV. Twelve Exercises on Vocalization

NEWLY REVISED EDITION, WITH A SHORT PRACTICAL TREATISE ON THE ART OF SINGING, BY

MAX SPICKER

NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.
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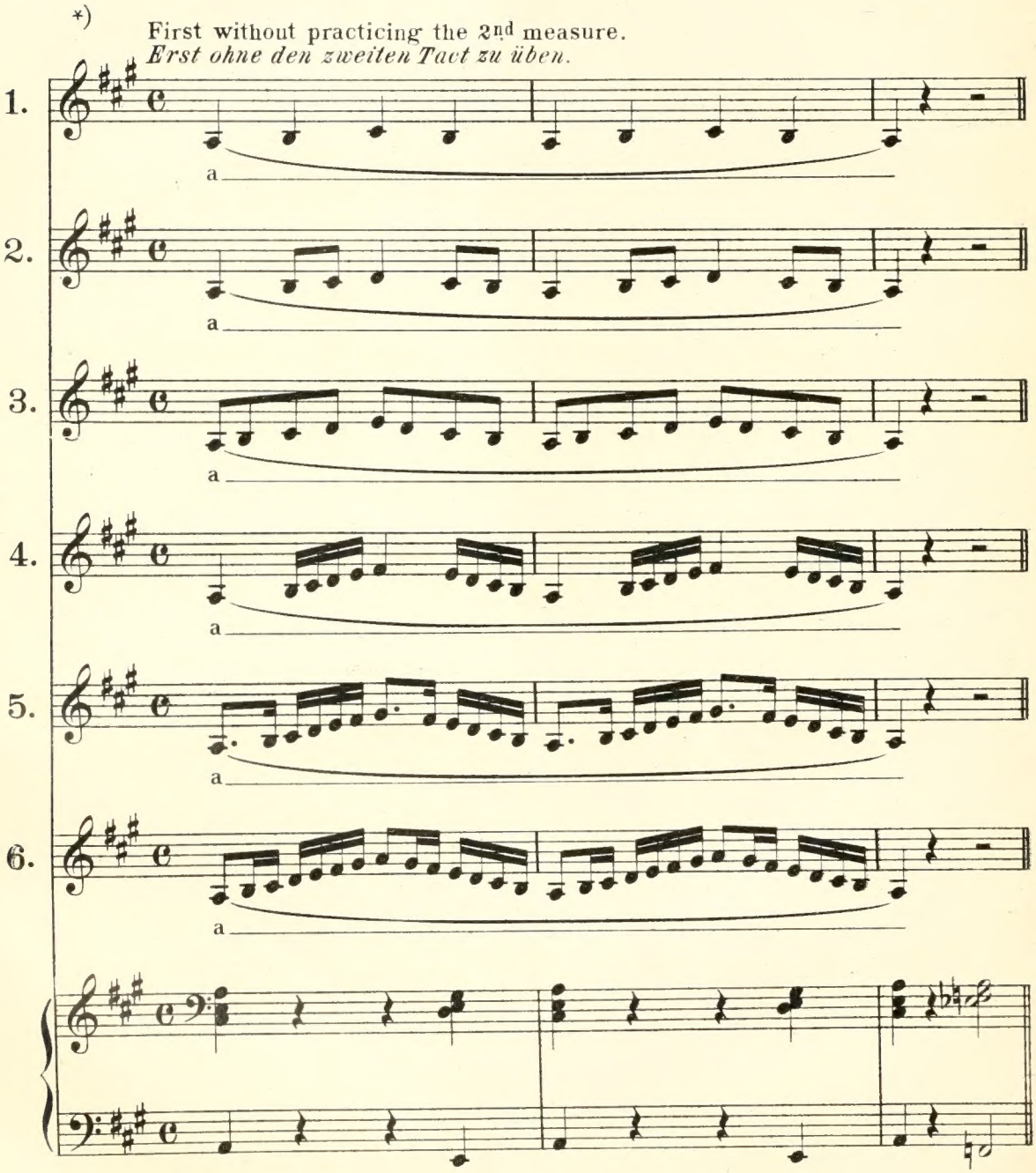
Part II.

Exercises for the Cultivation of Fluency.
Übungen zur Ausbildung der Geläufigkeit.

Edited by MAX SPICKER.

I.

SCALE-EXERCISES.—*TONLEITER-ÜBUNGEN.*



*) First sing through Exercise No 1, and then Nos 2, 3, 4, 5, and 6 in succession.

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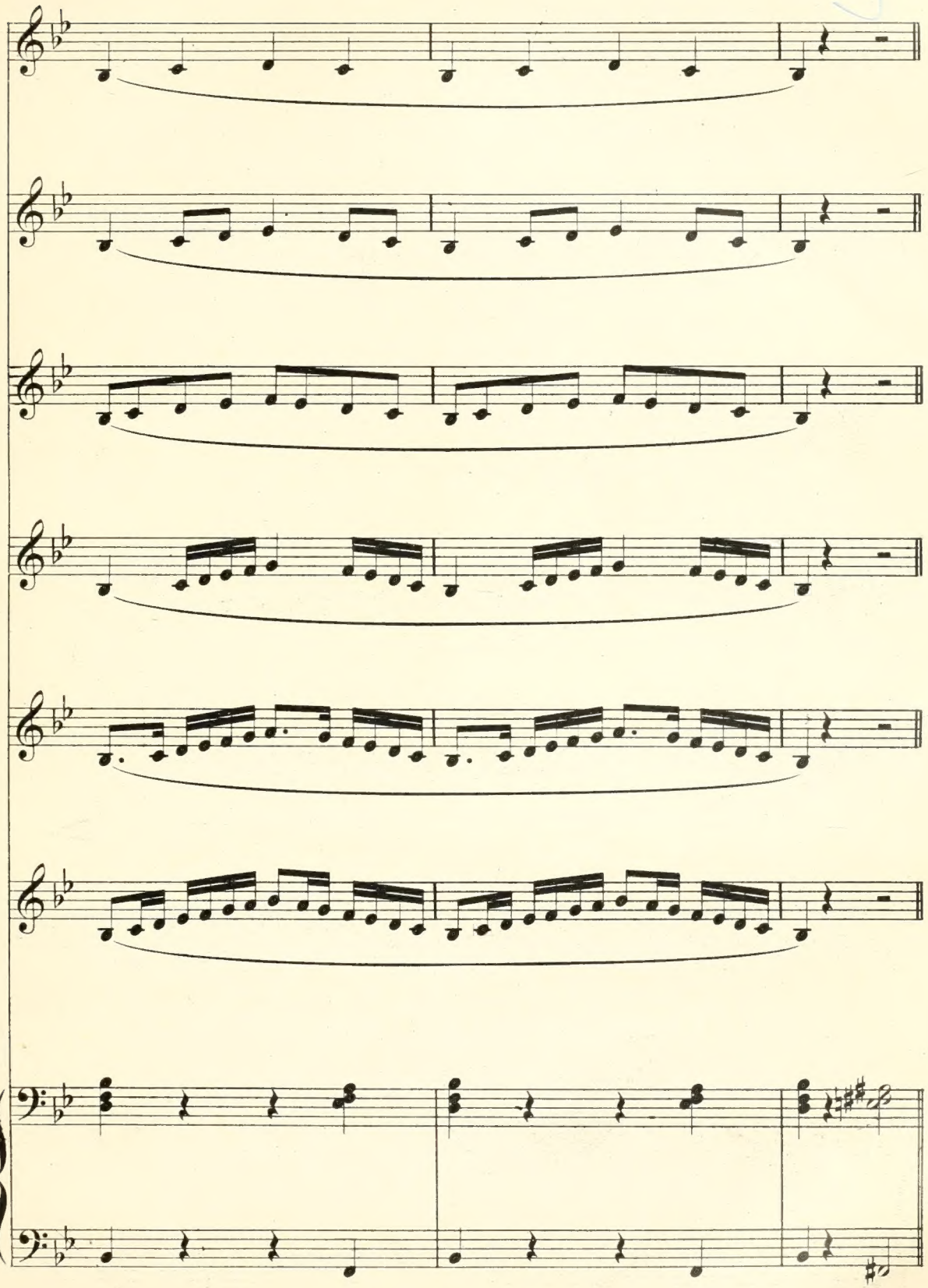

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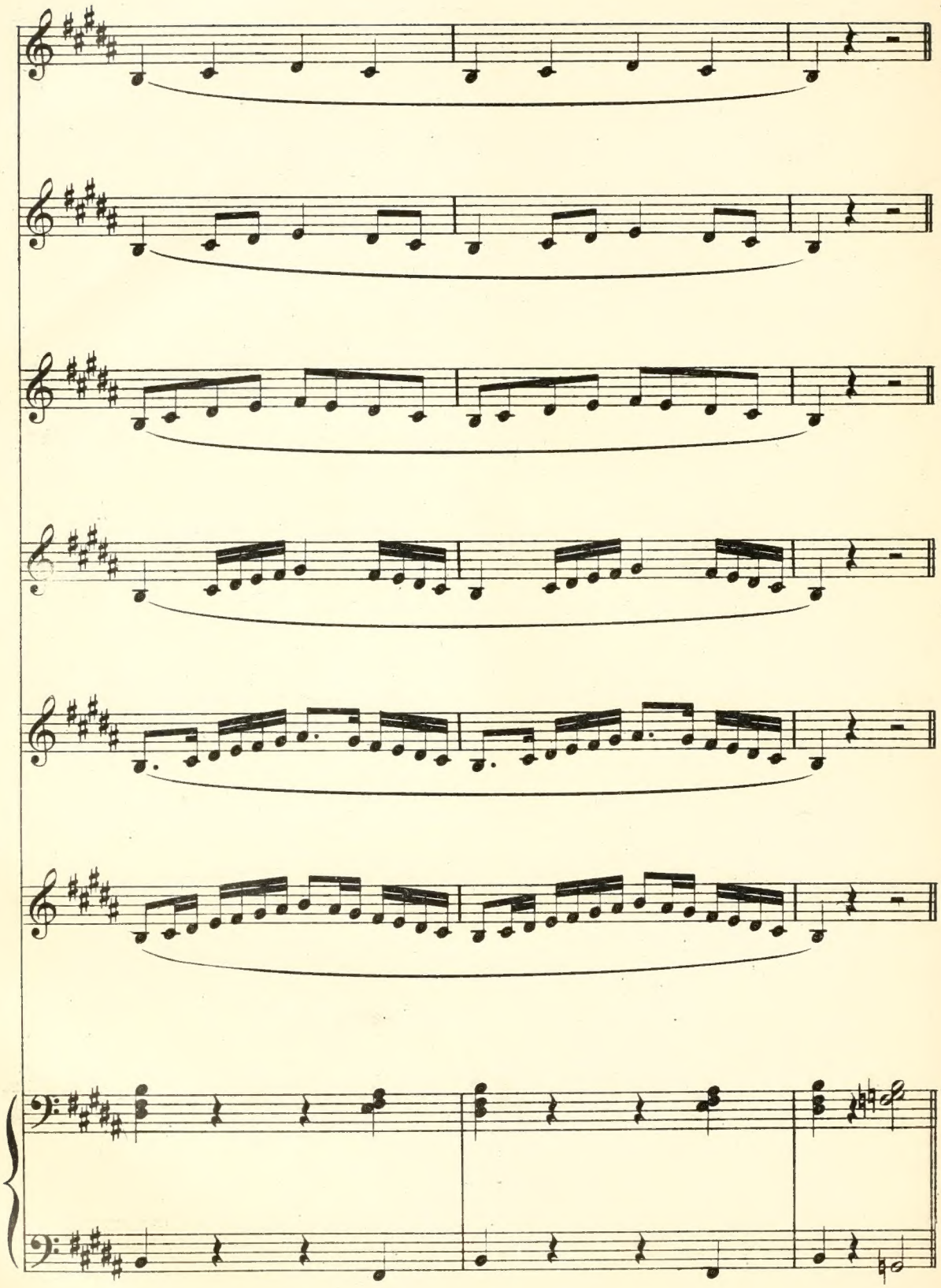

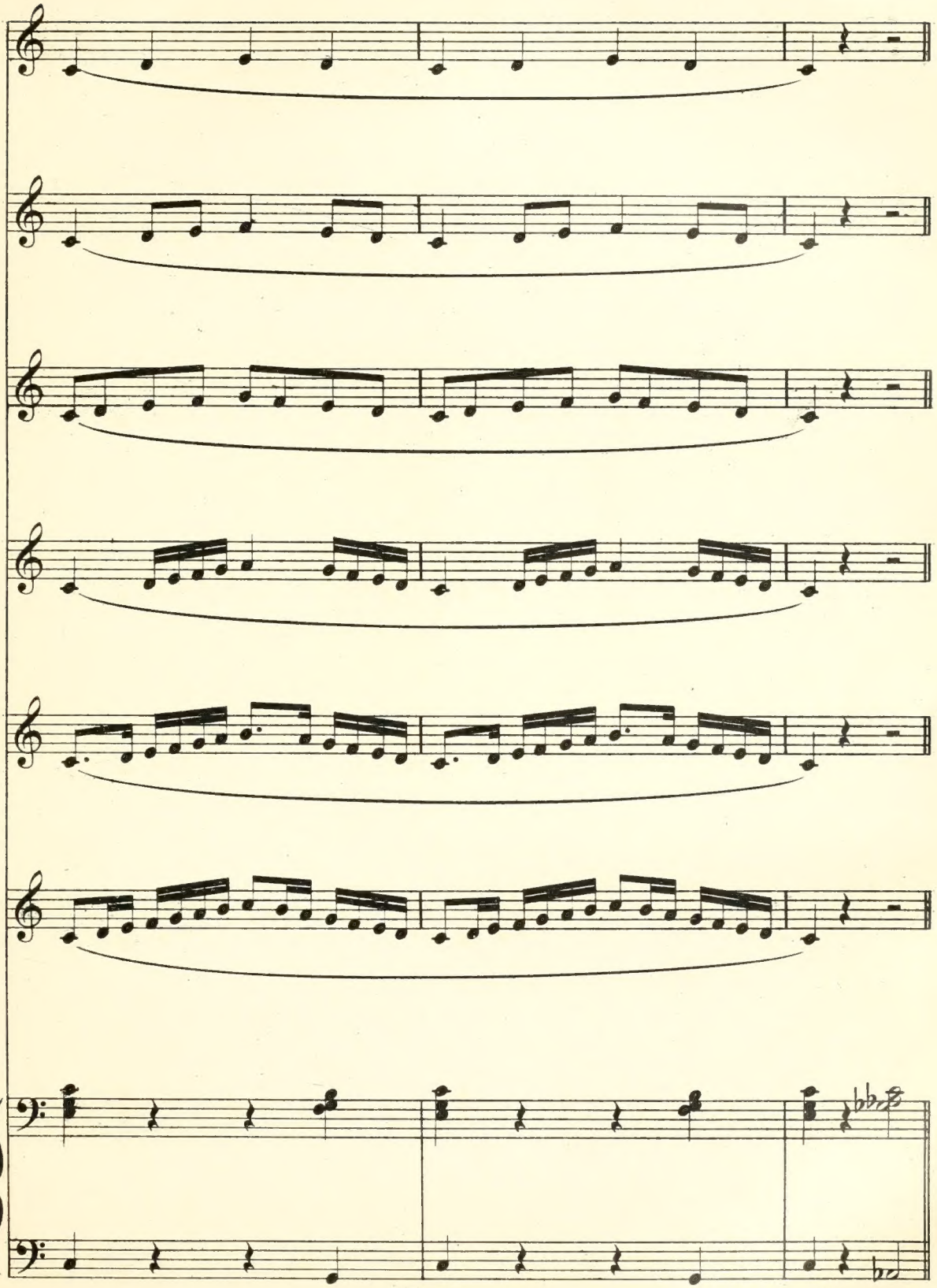

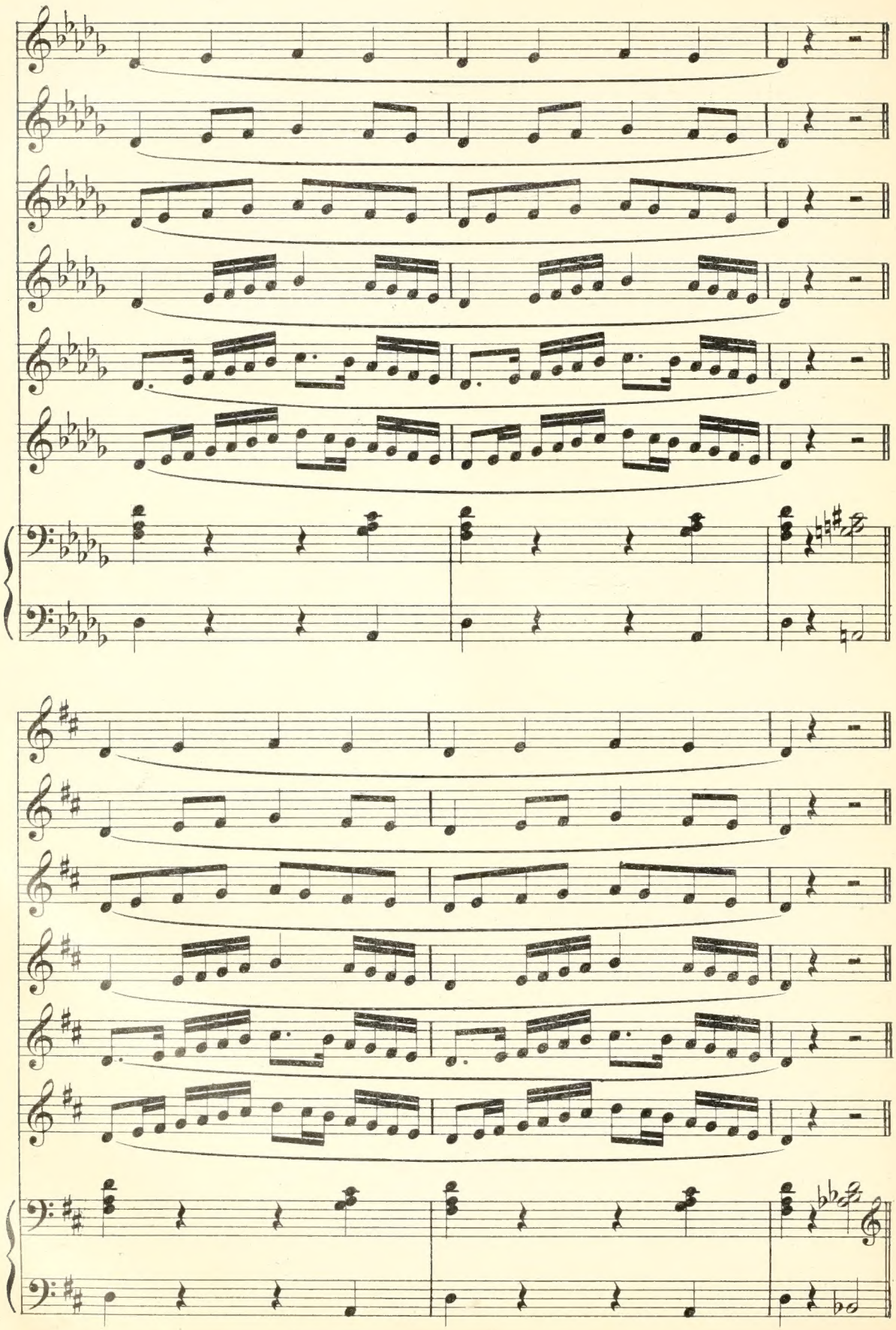

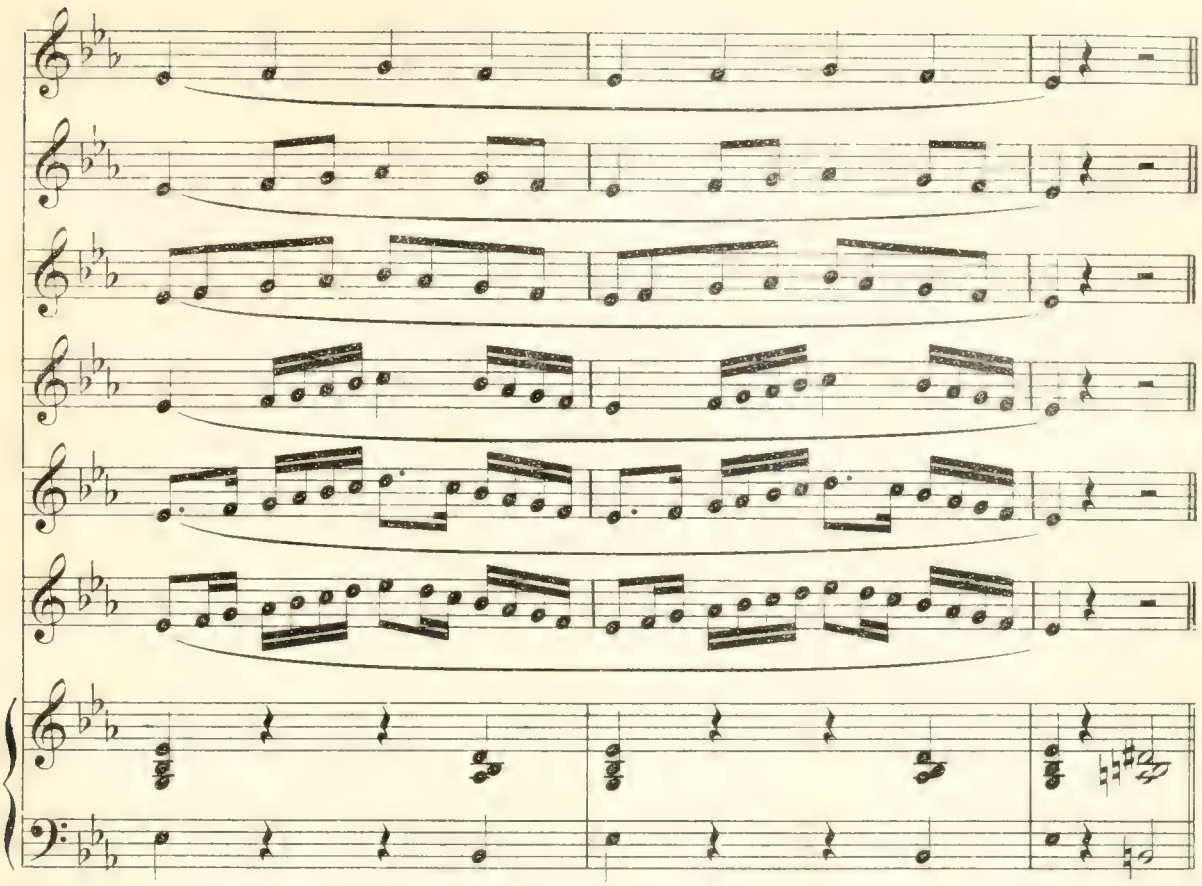

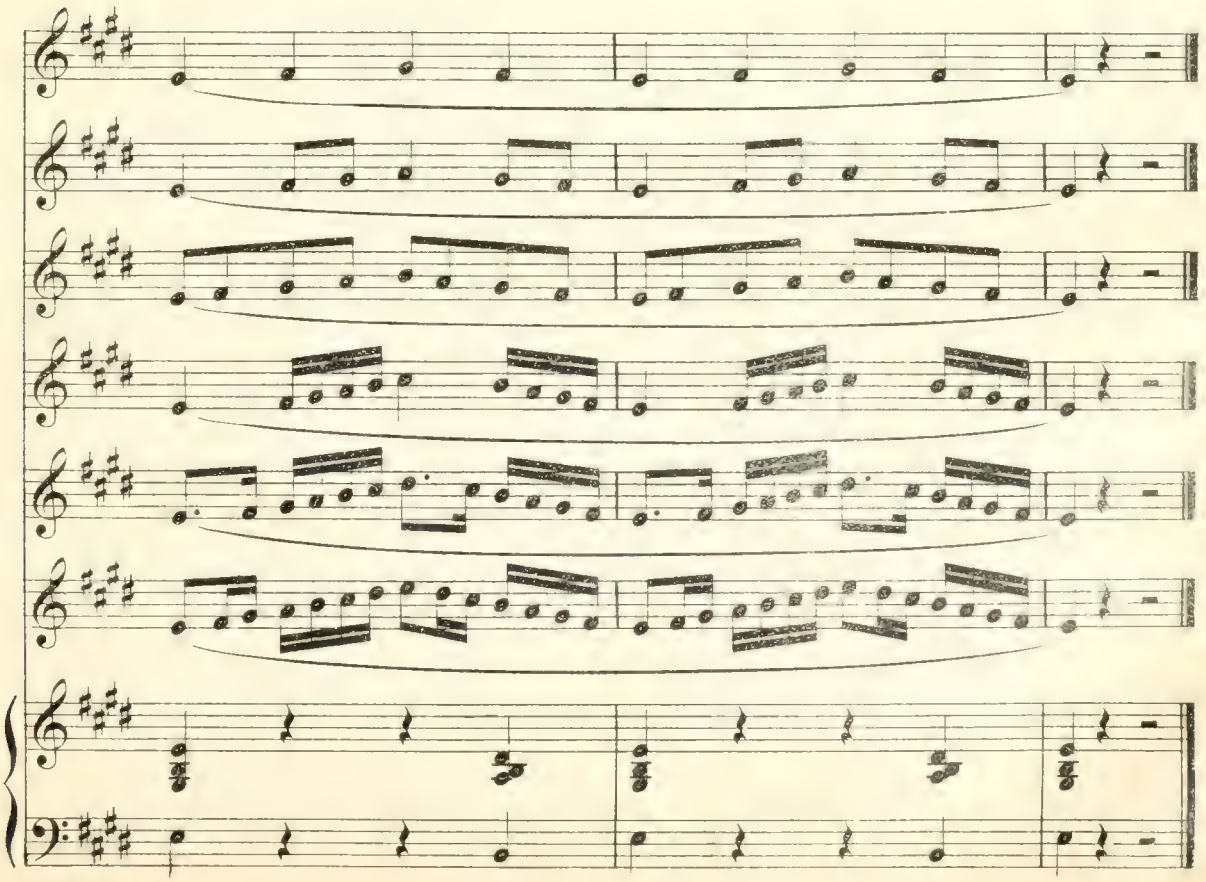

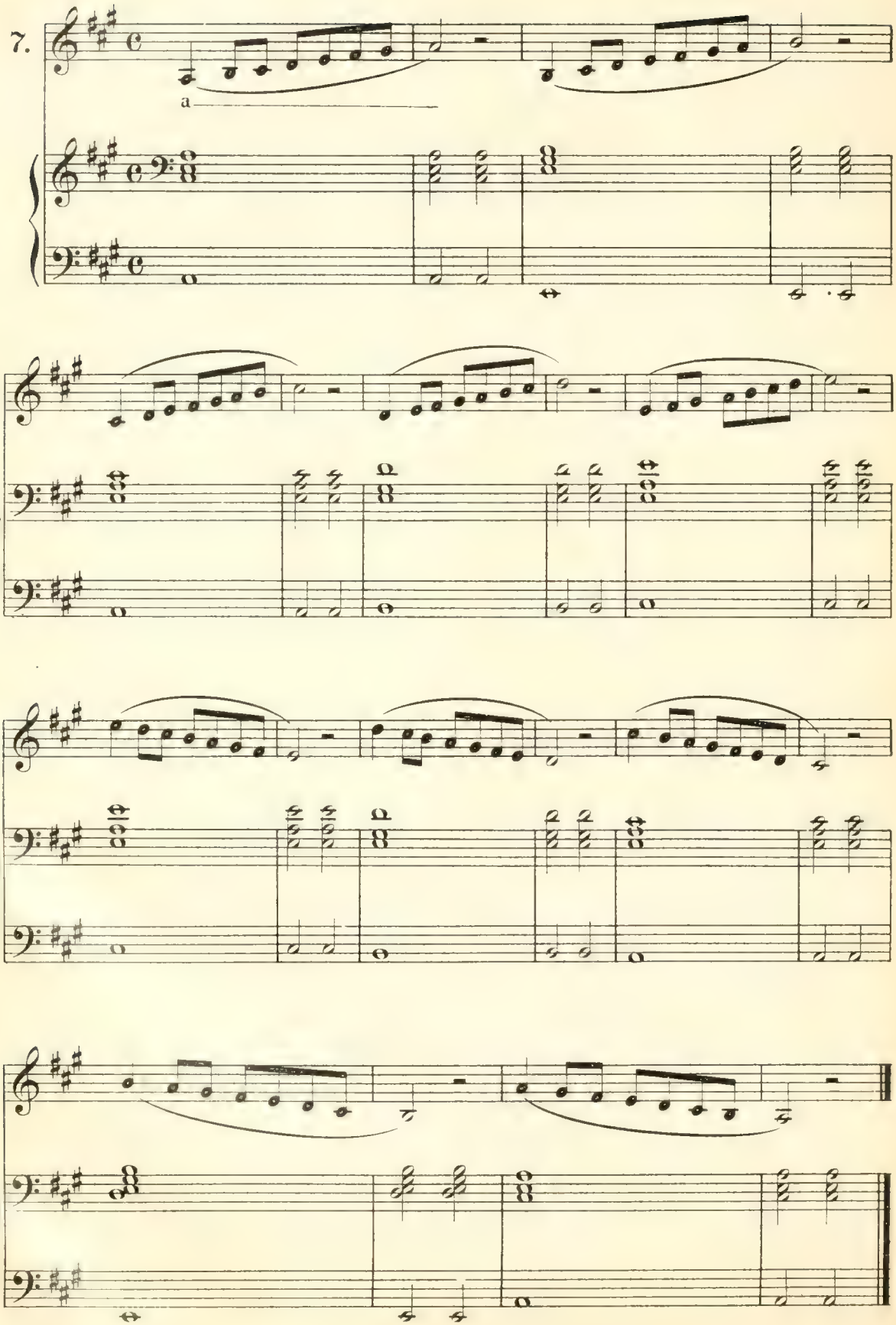
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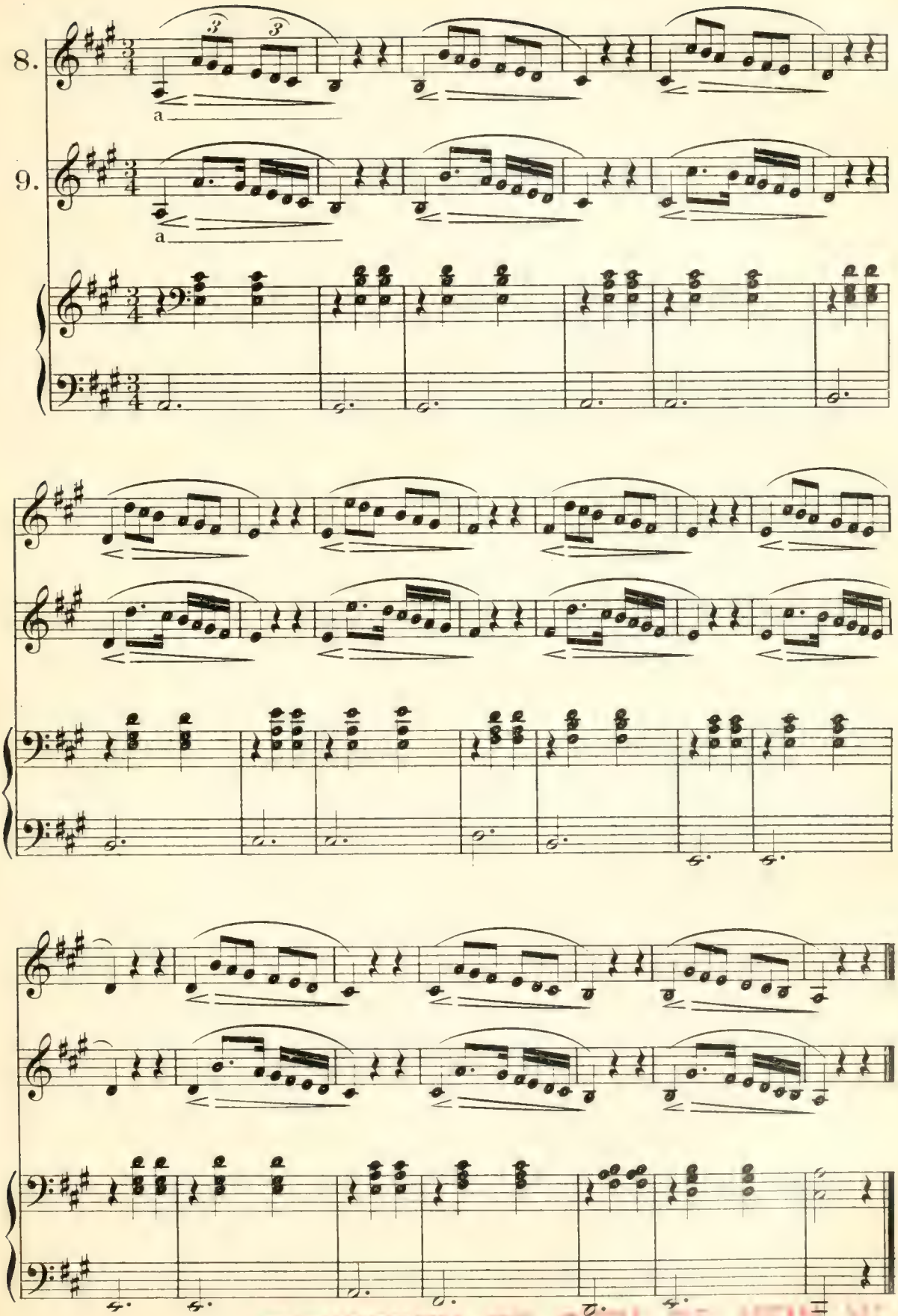

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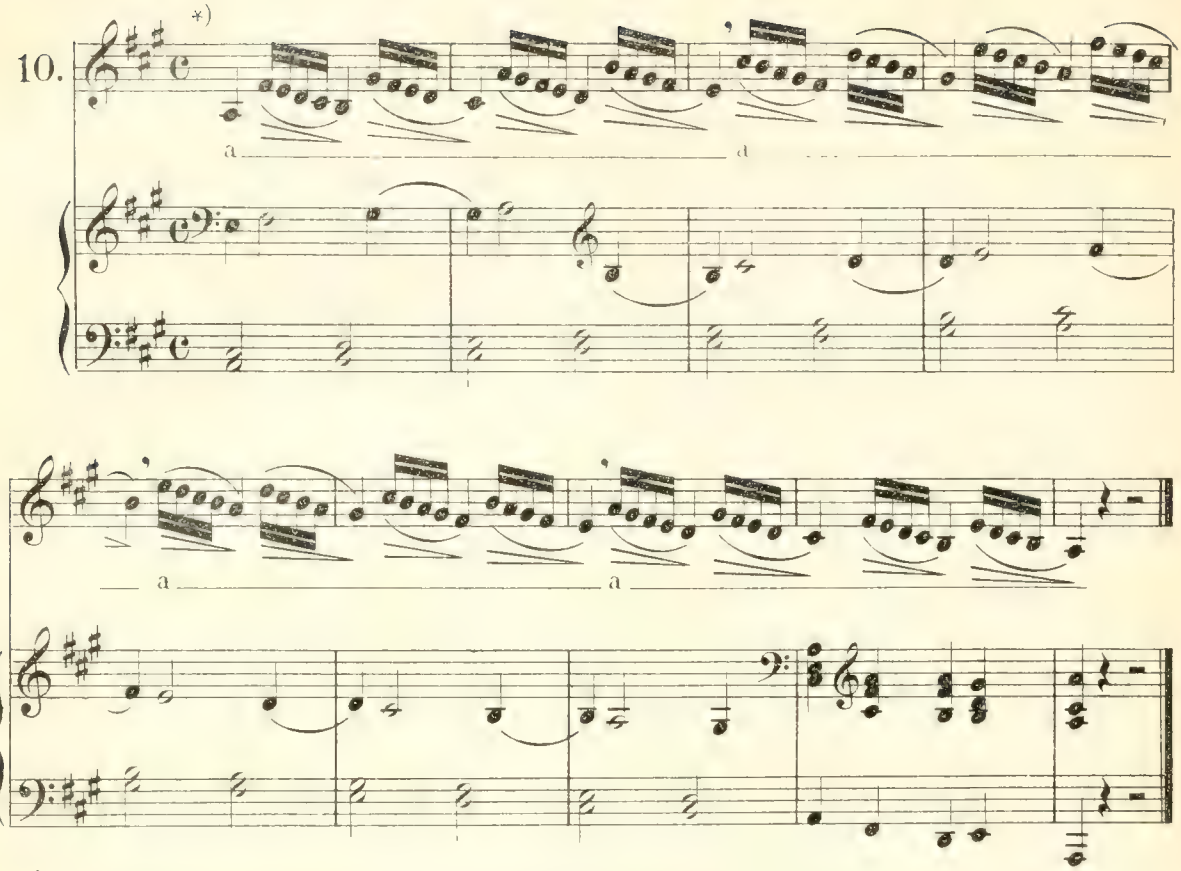
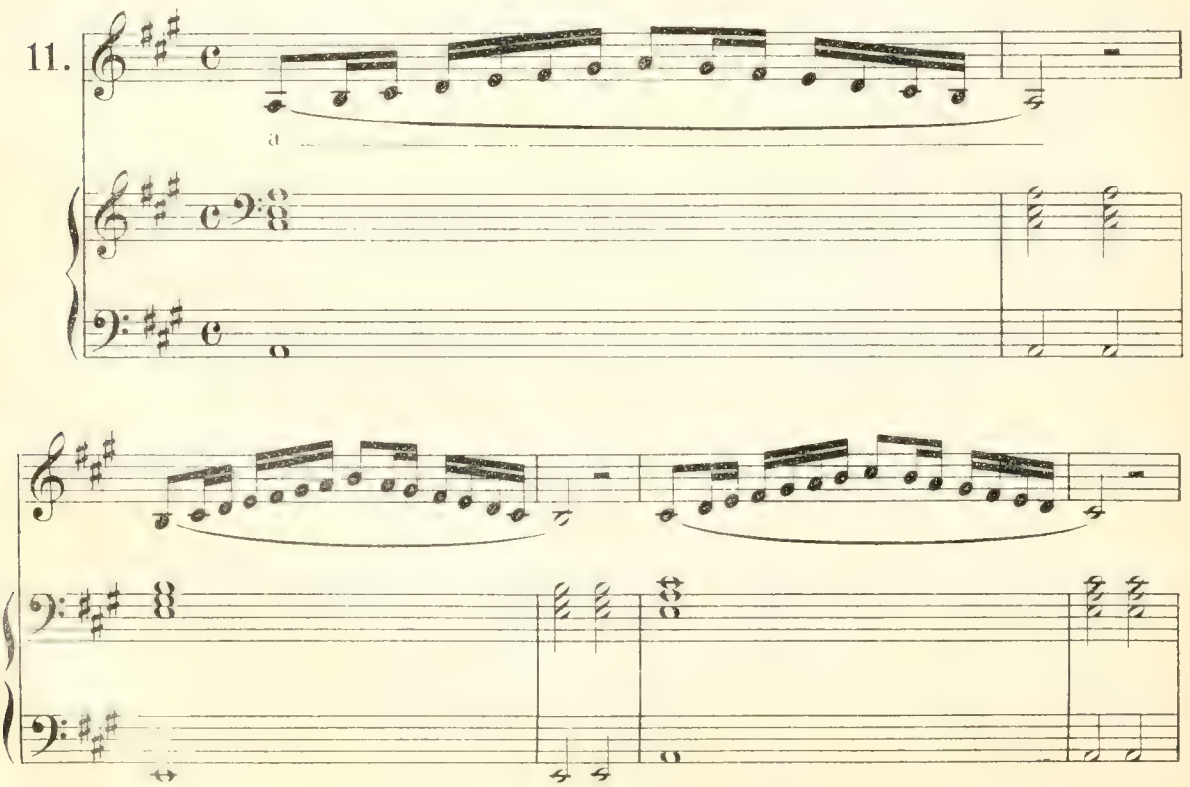
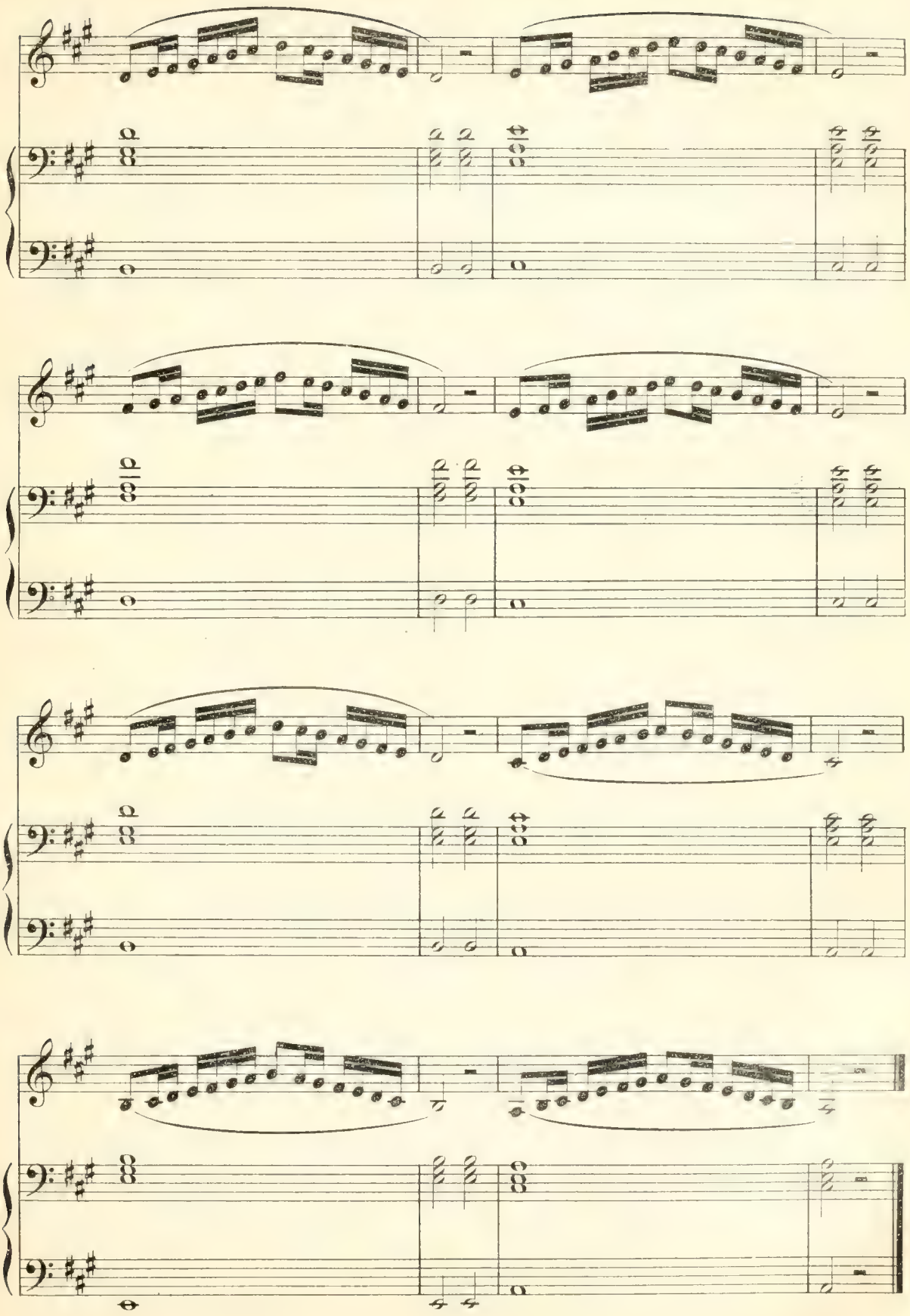
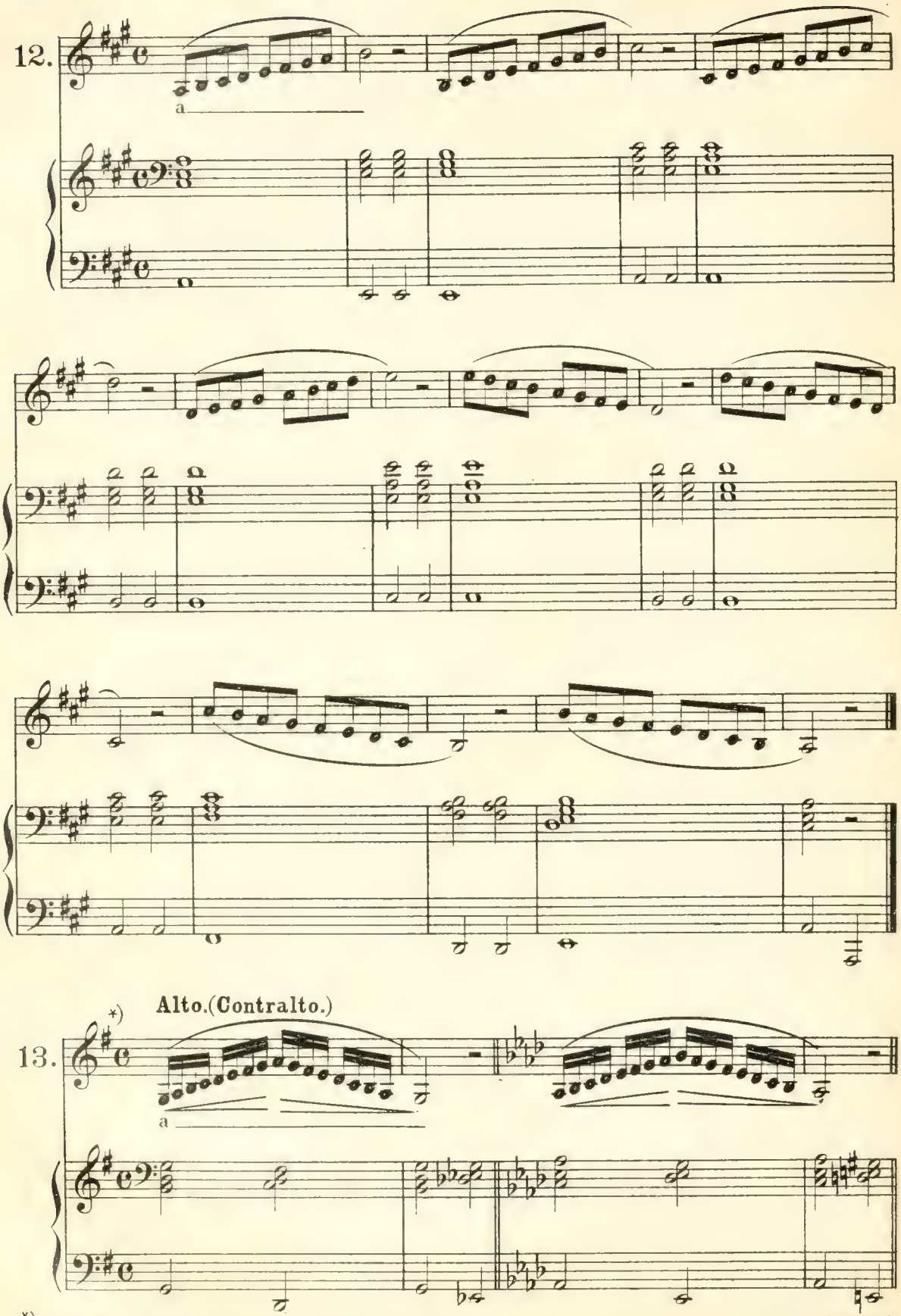


*) The pupil must strictly observe the breathing-marks, but avoid too long pauses when taking breath.

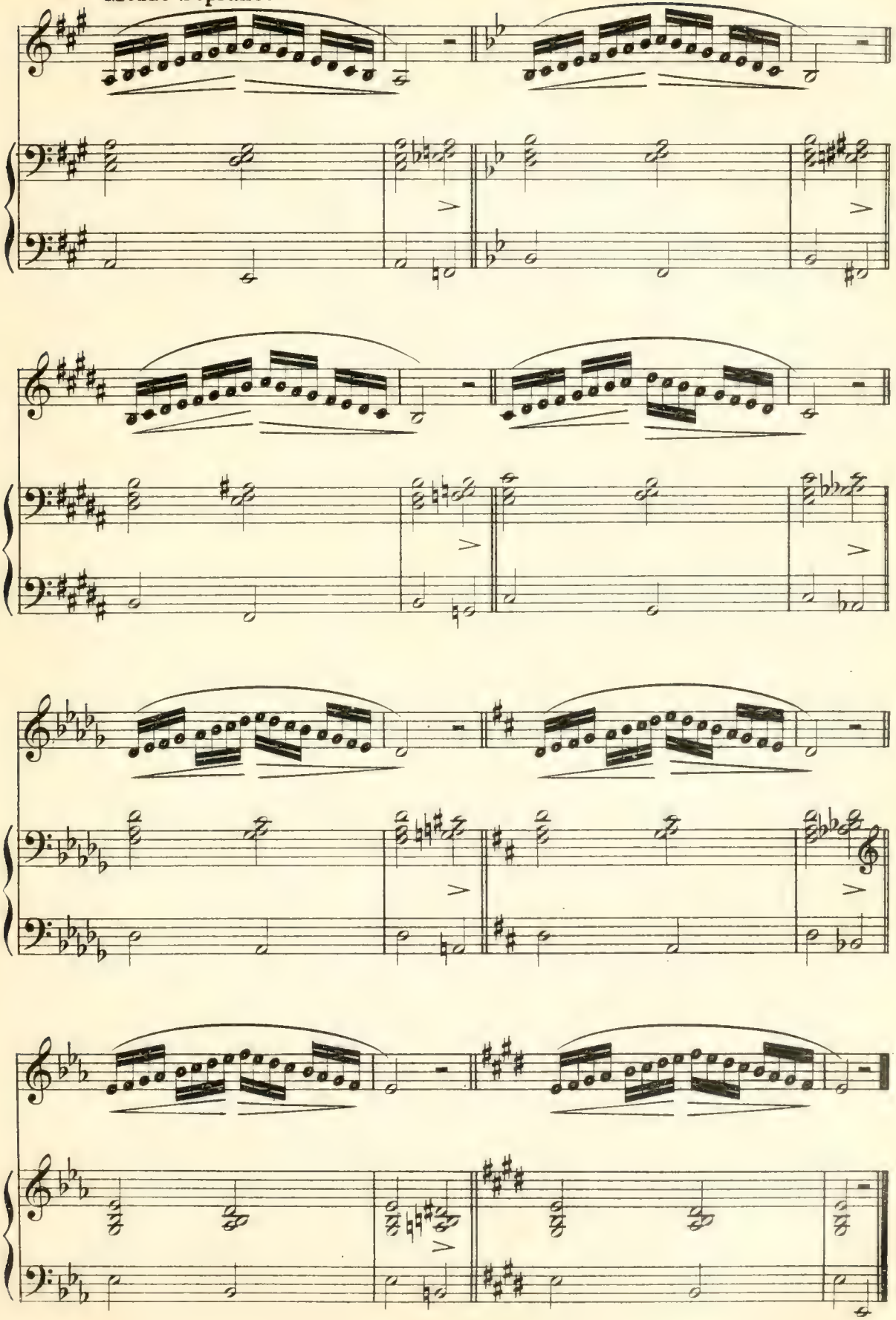
11.

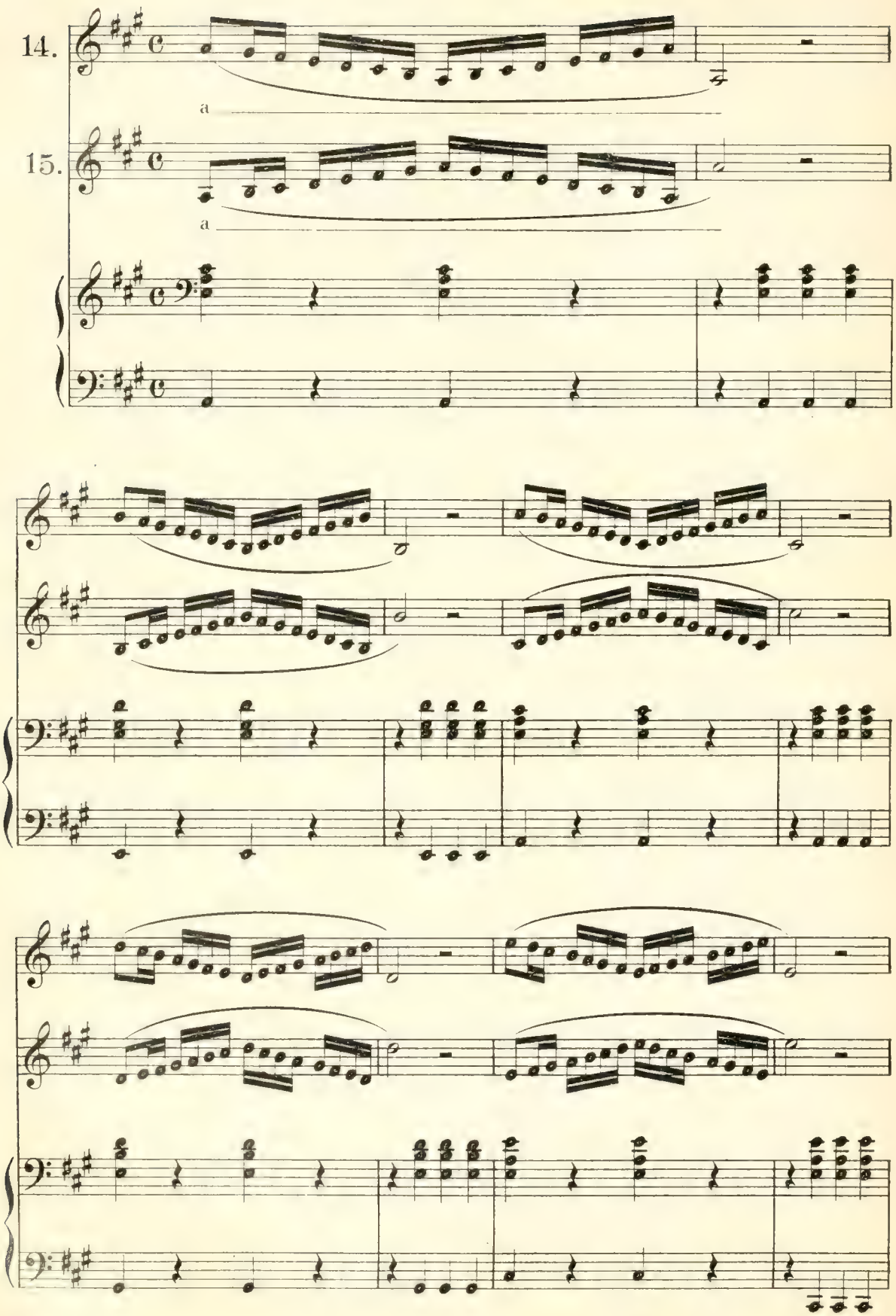






*)Sing slowly at first, repeating faster by degrees, in order to obtain as perfect intonation and precision as possible.


Mezzo-Soprano.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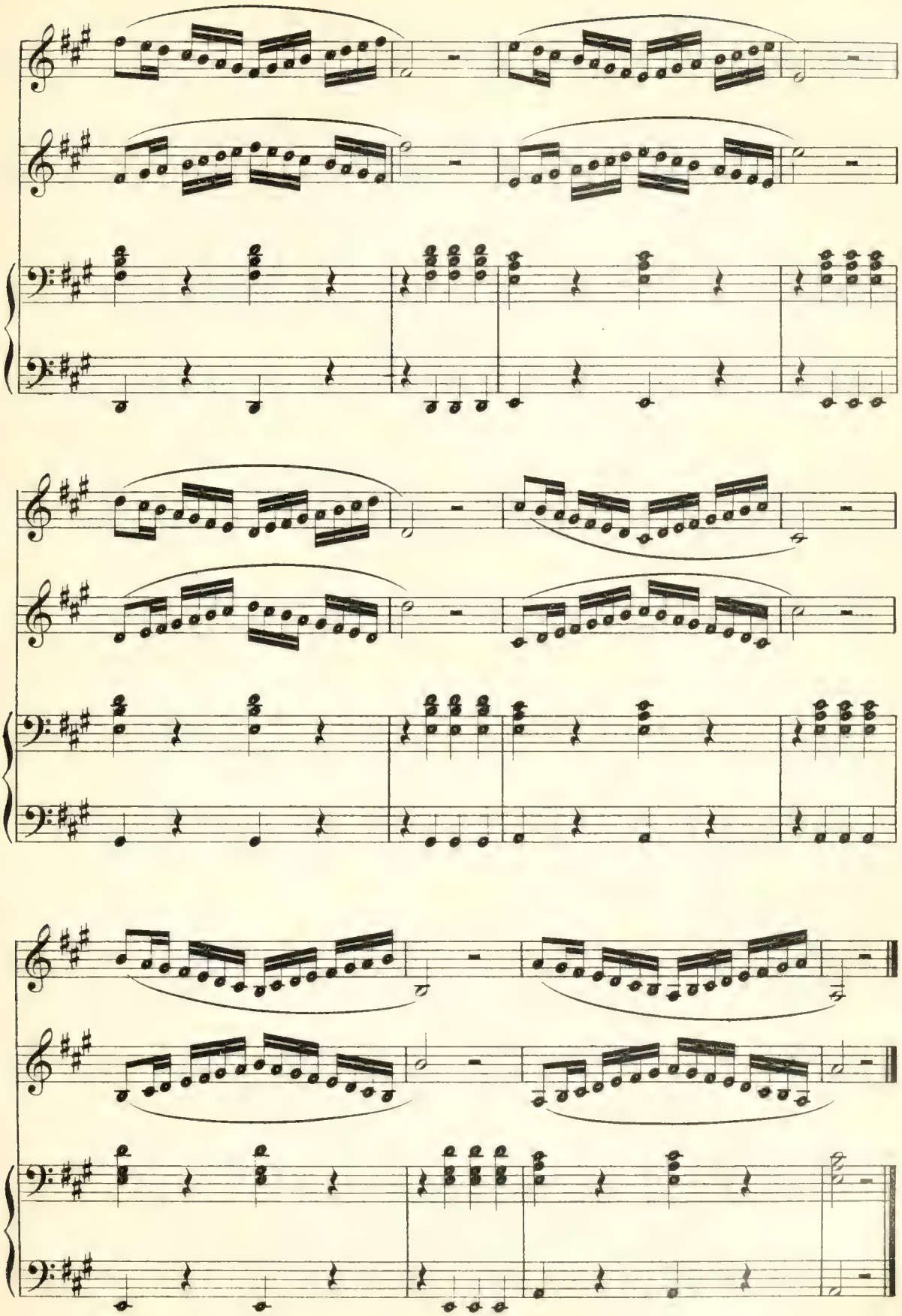

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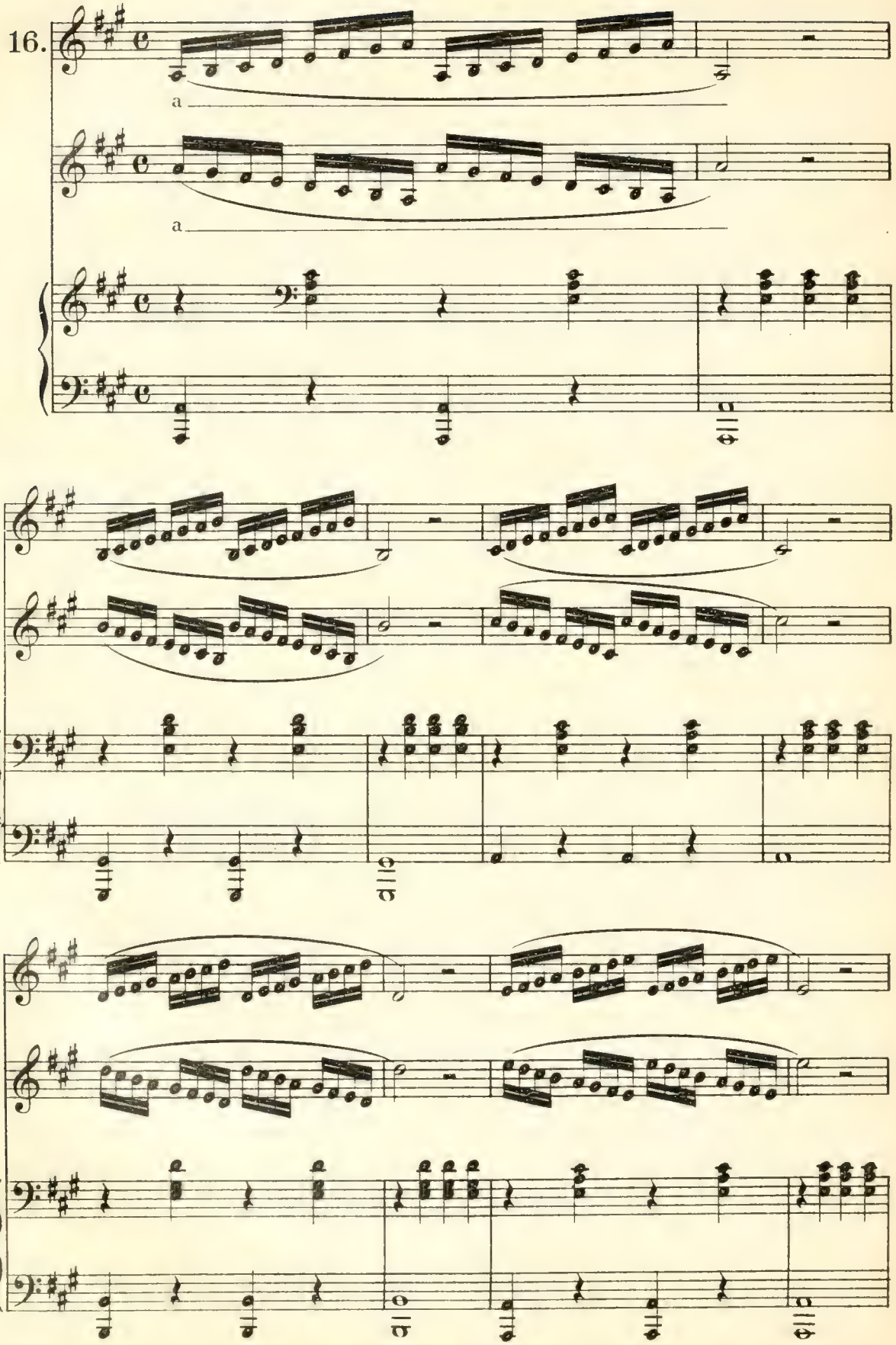
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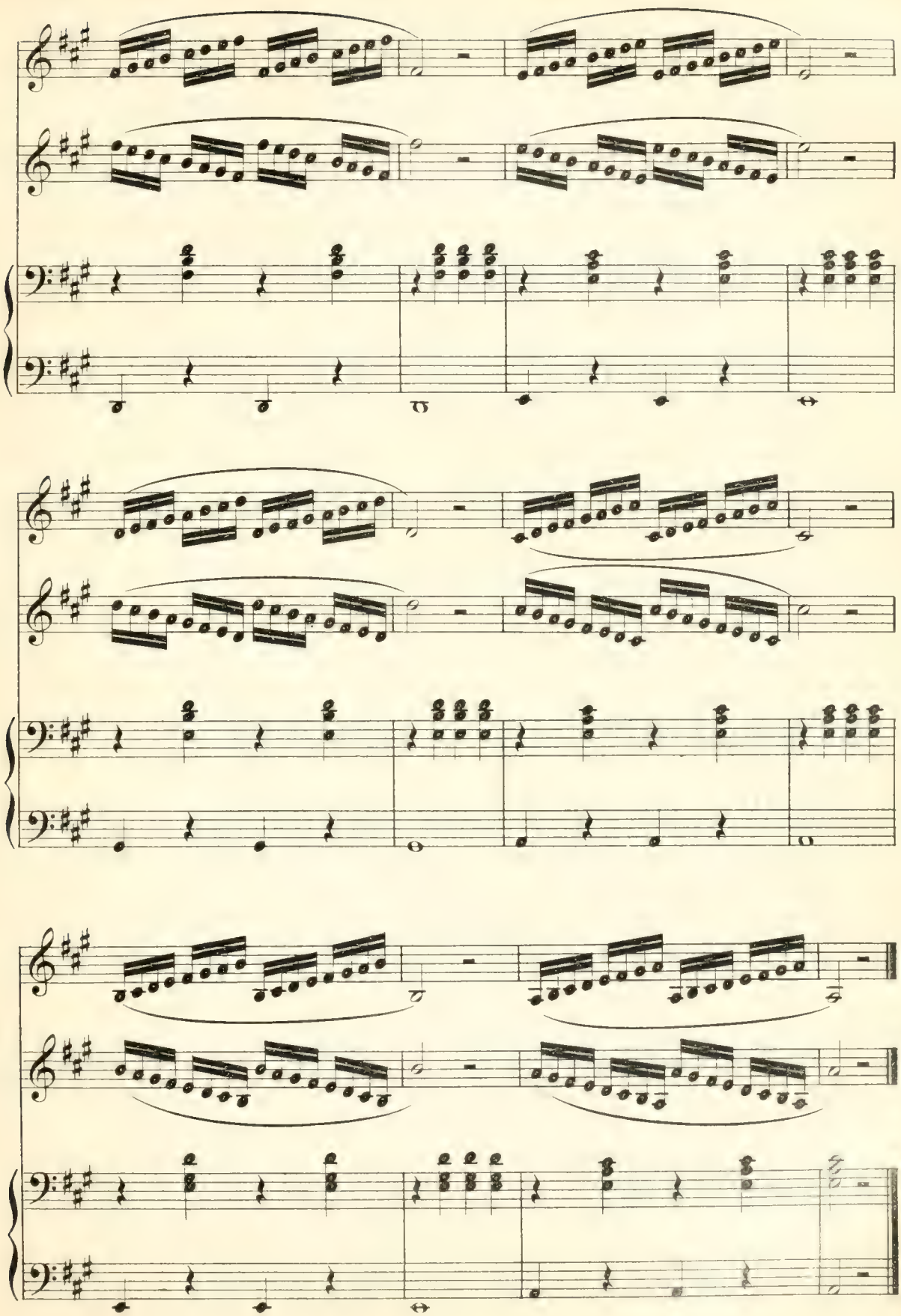

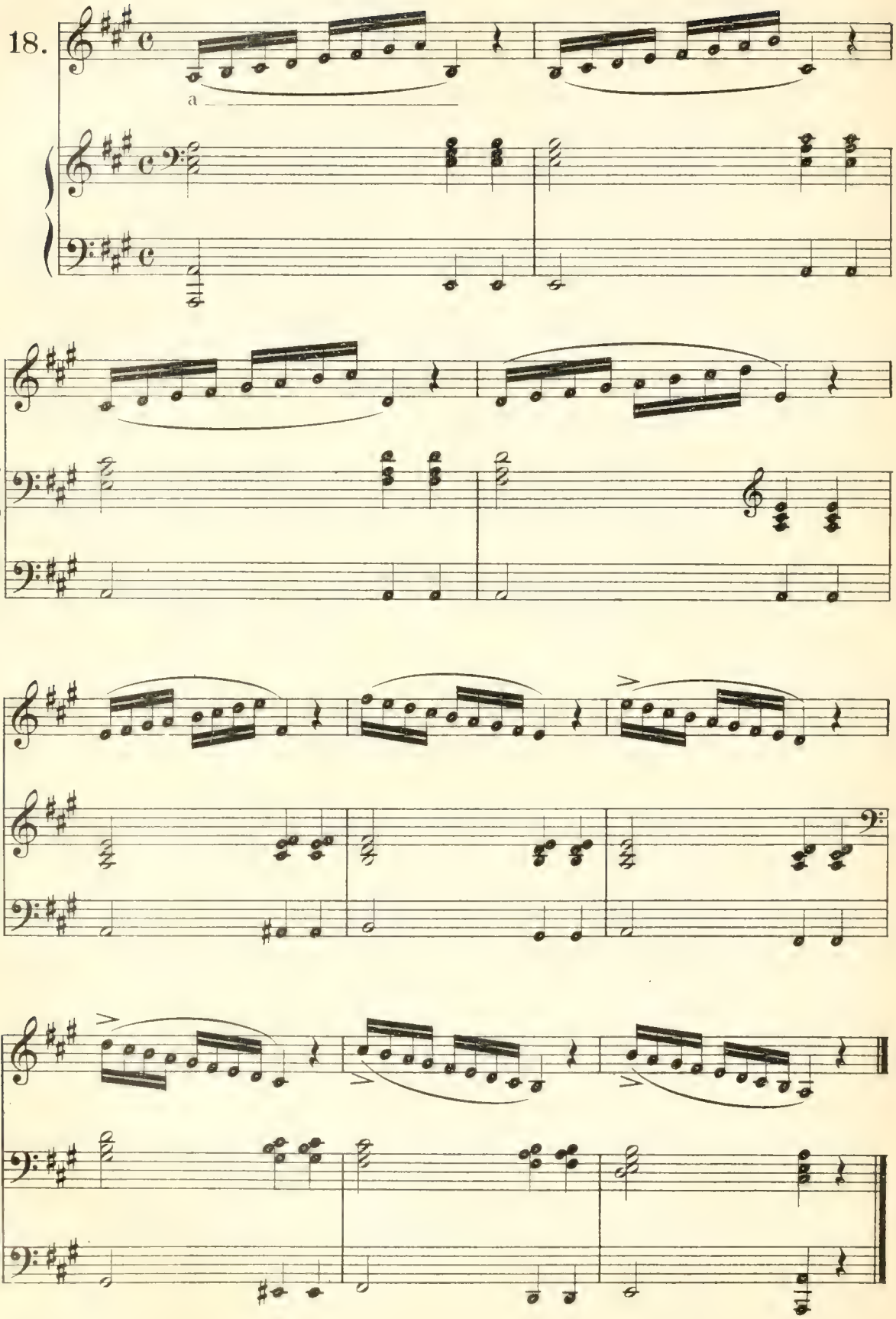
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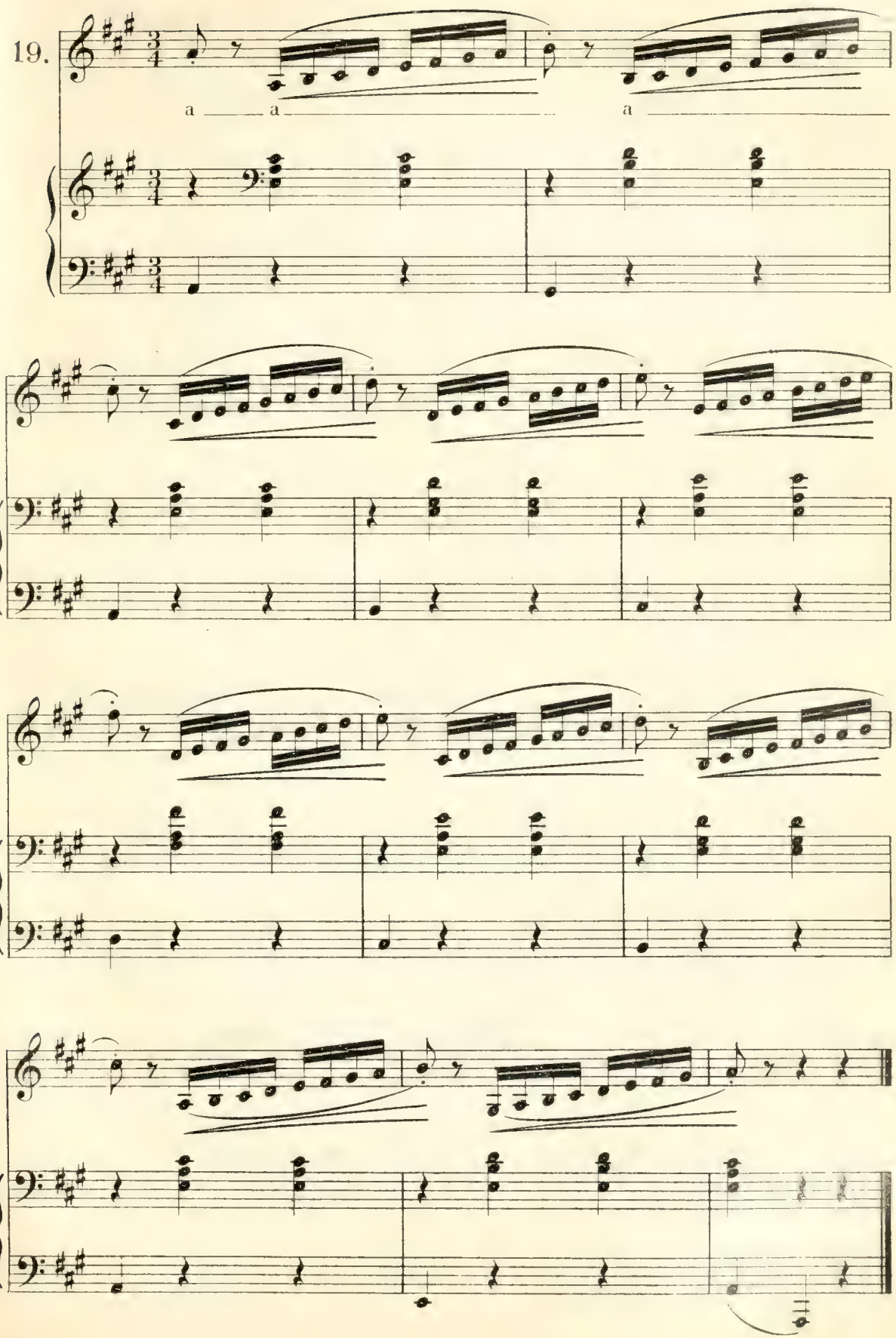
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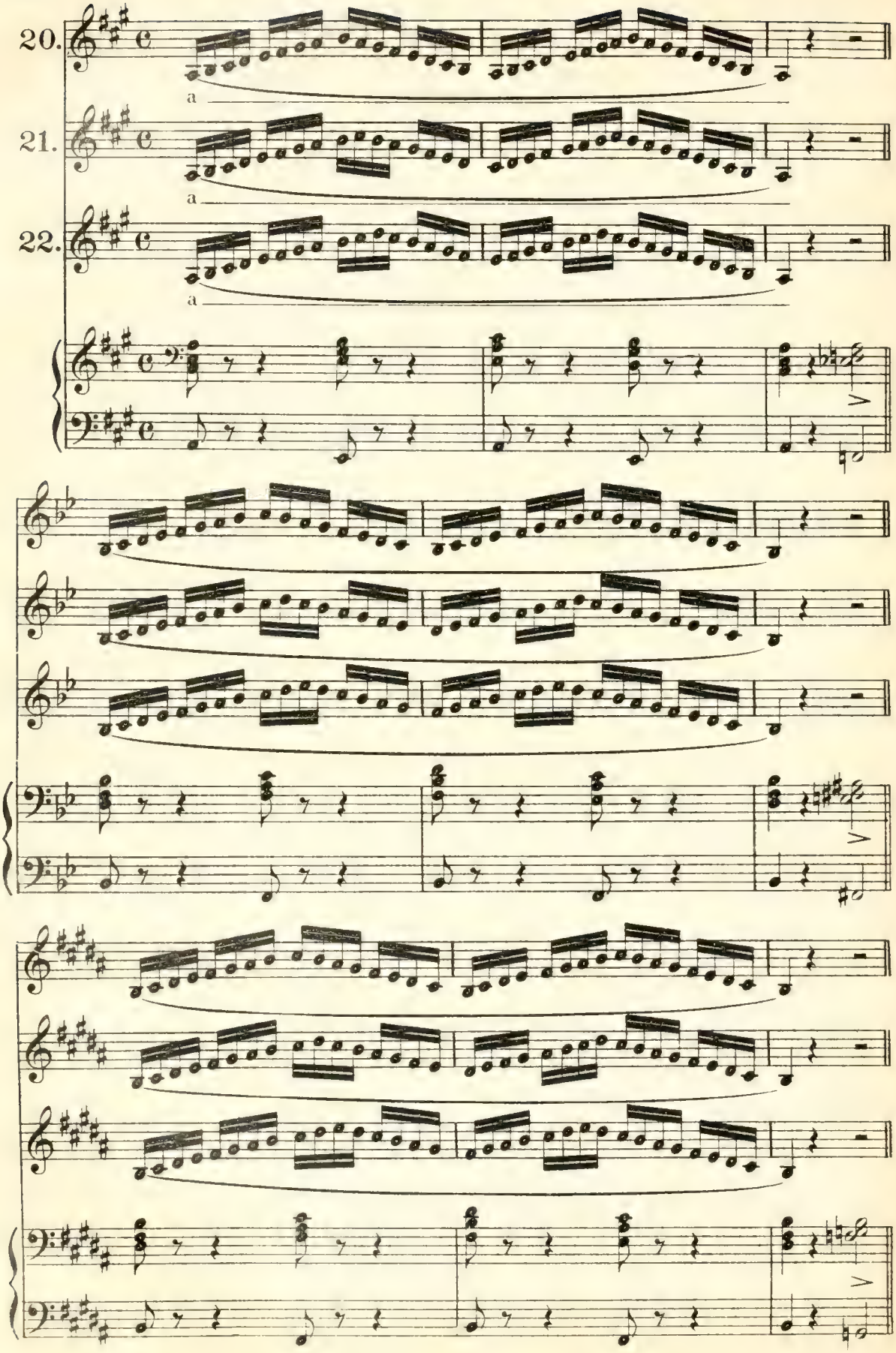
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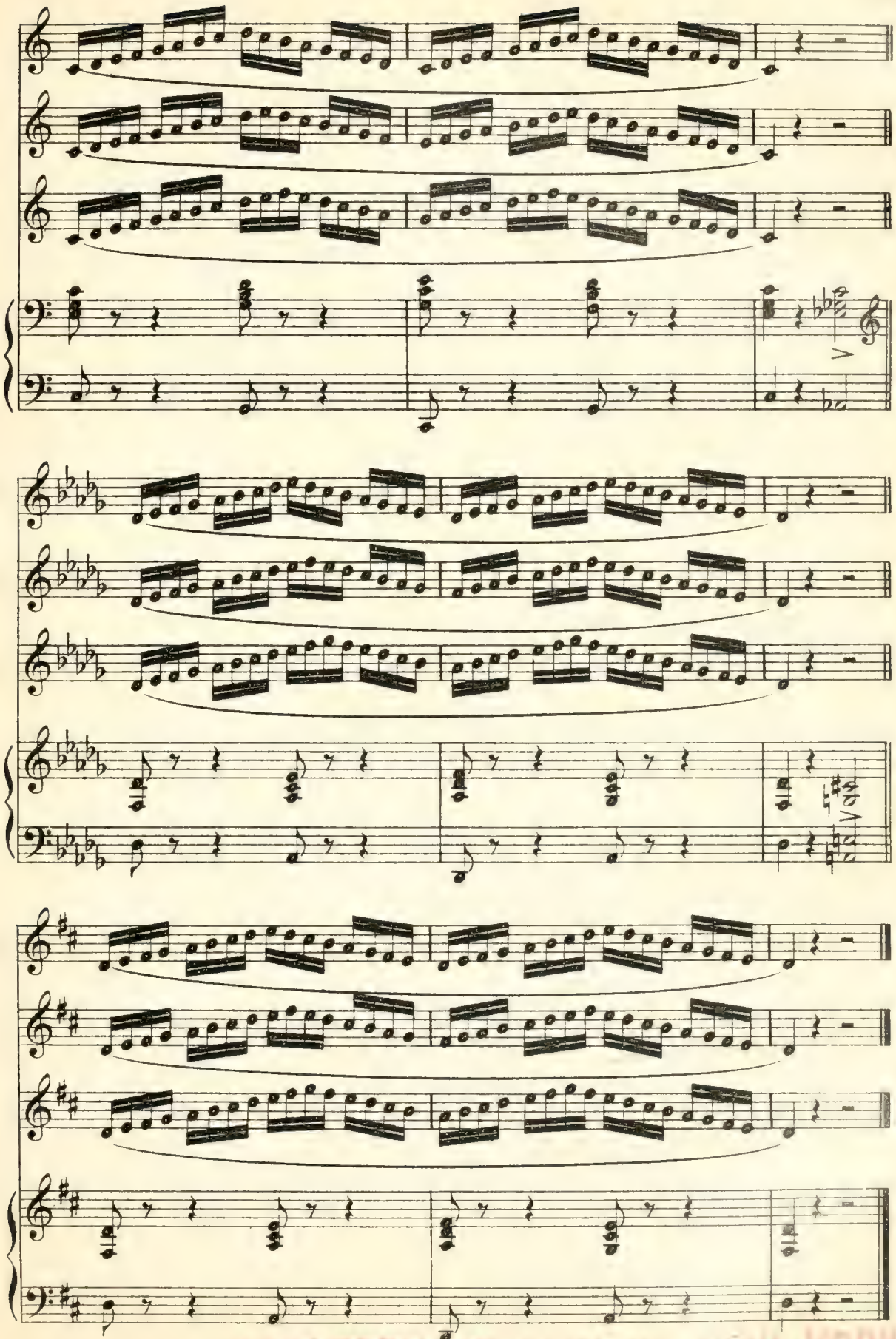

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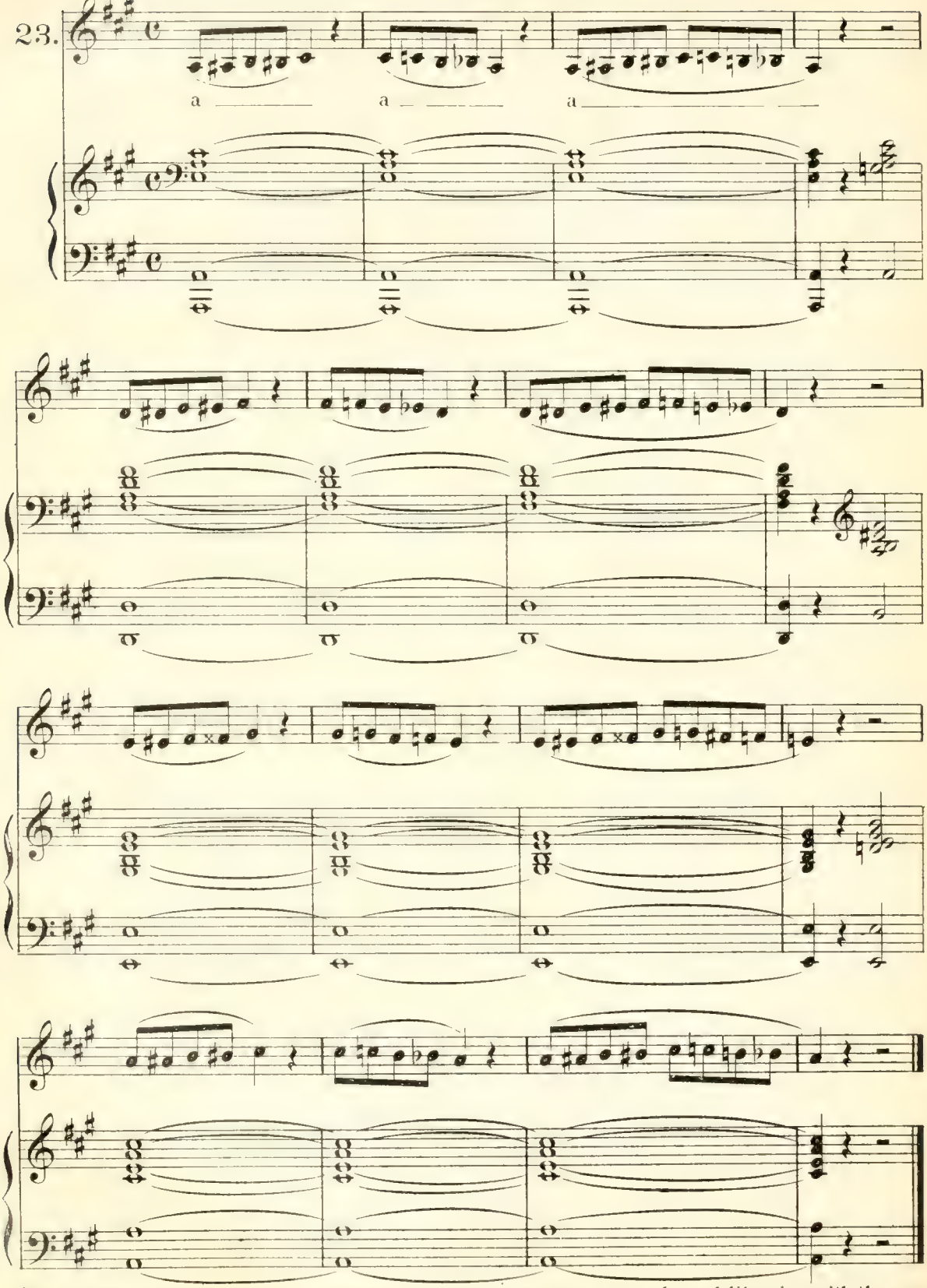
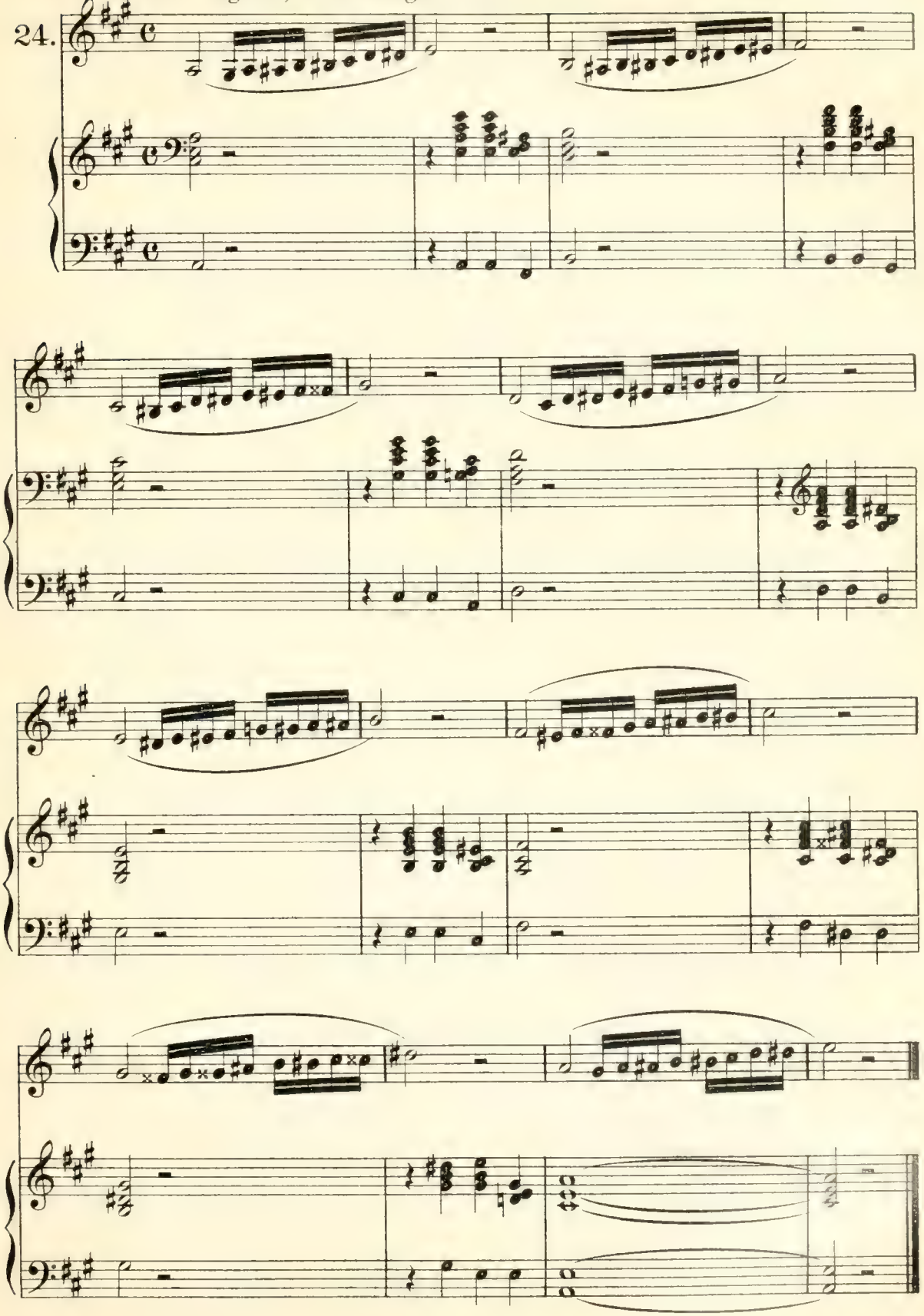
*)Chromatic Scales.—*Chromatische Tonleiter.*

23.

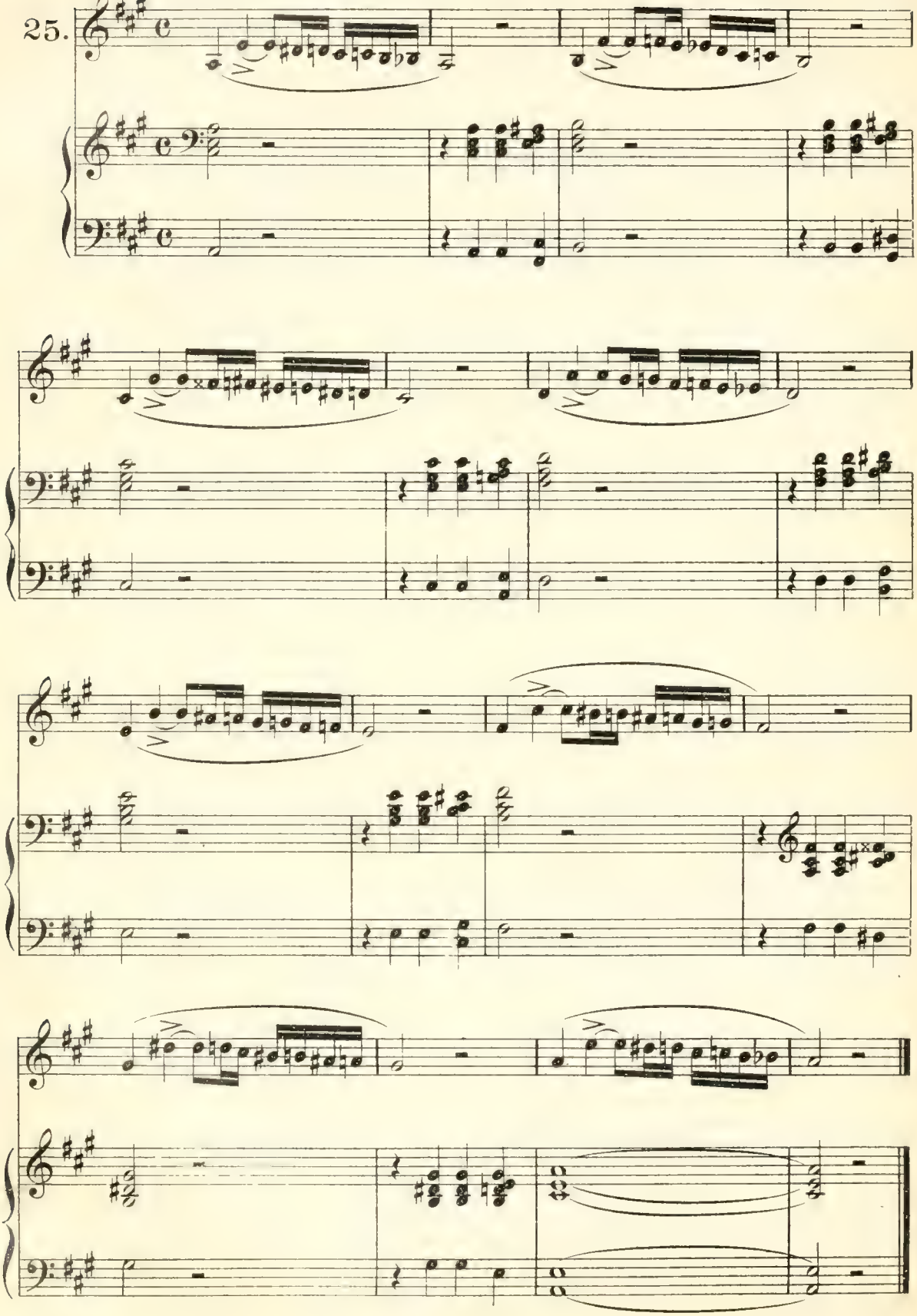


*)Of course, these exercises also must, at first, be practiced very slowly, and likewise with the greatest care and attention; for nothing else so promotes and establishes purity of intonation as this progression of the voice through the narrowest intervals.

At first slowly, then strictly in time.
Erst langsam, dann streng im Takt.

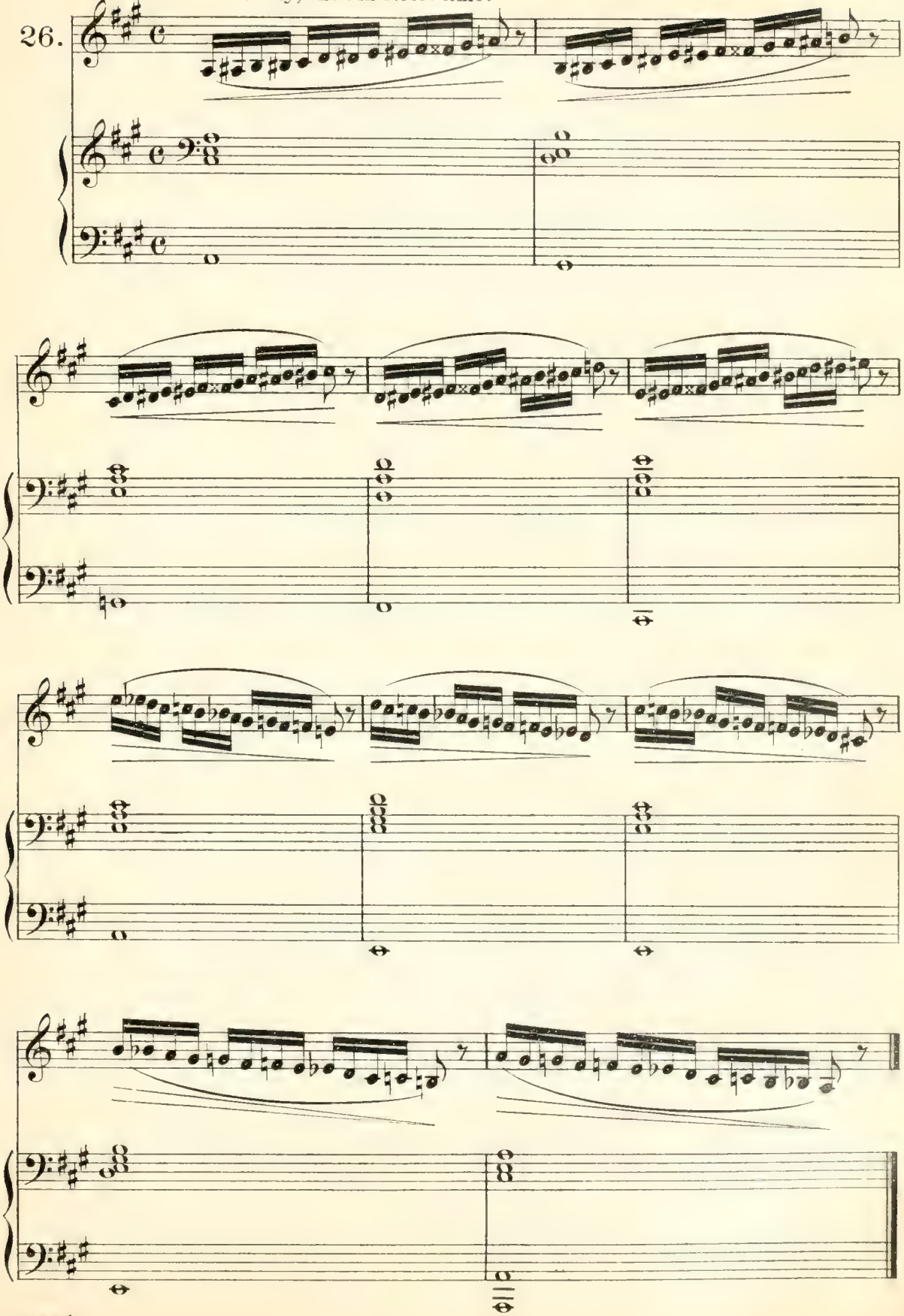


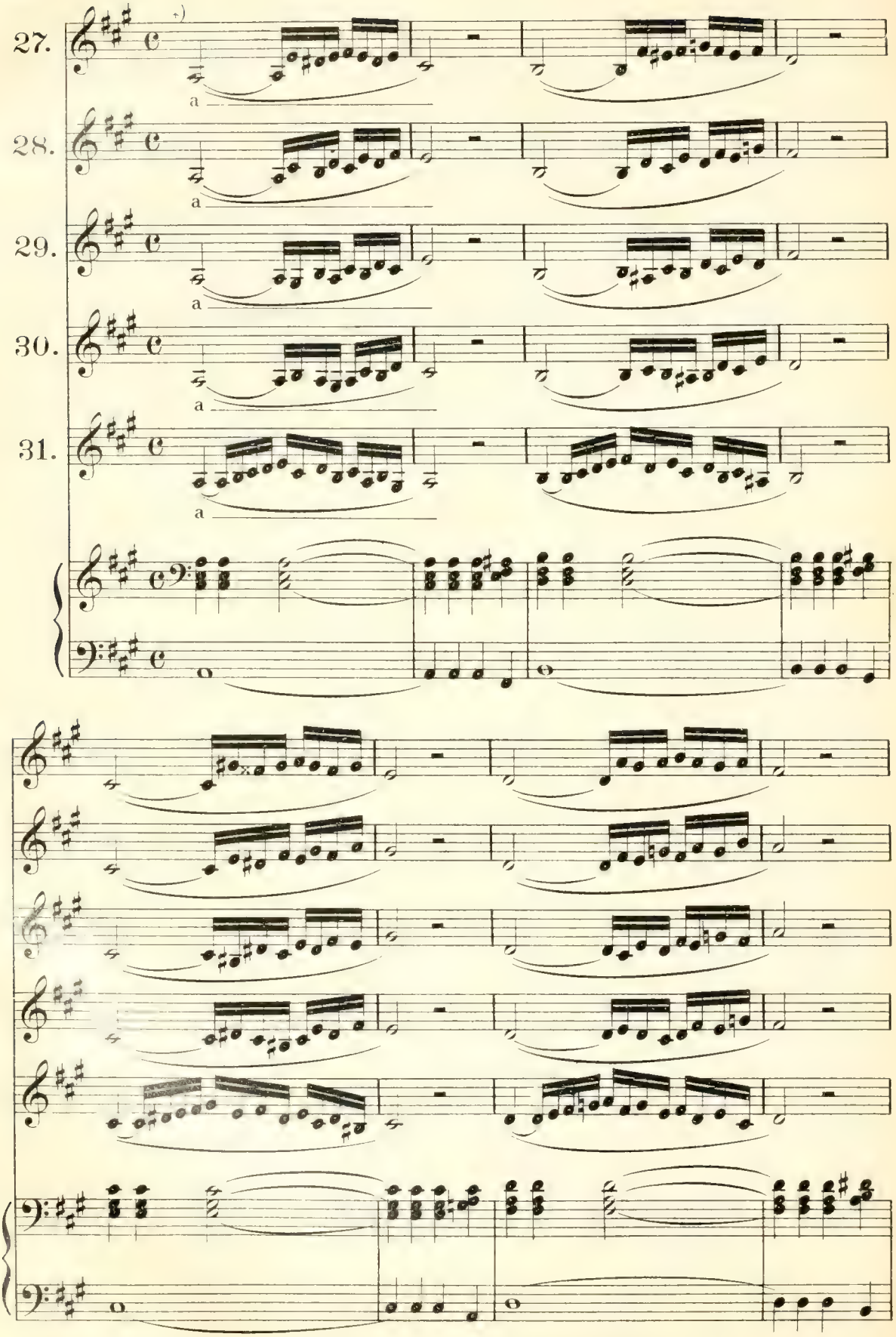
25. At first slowly, then in strict time.



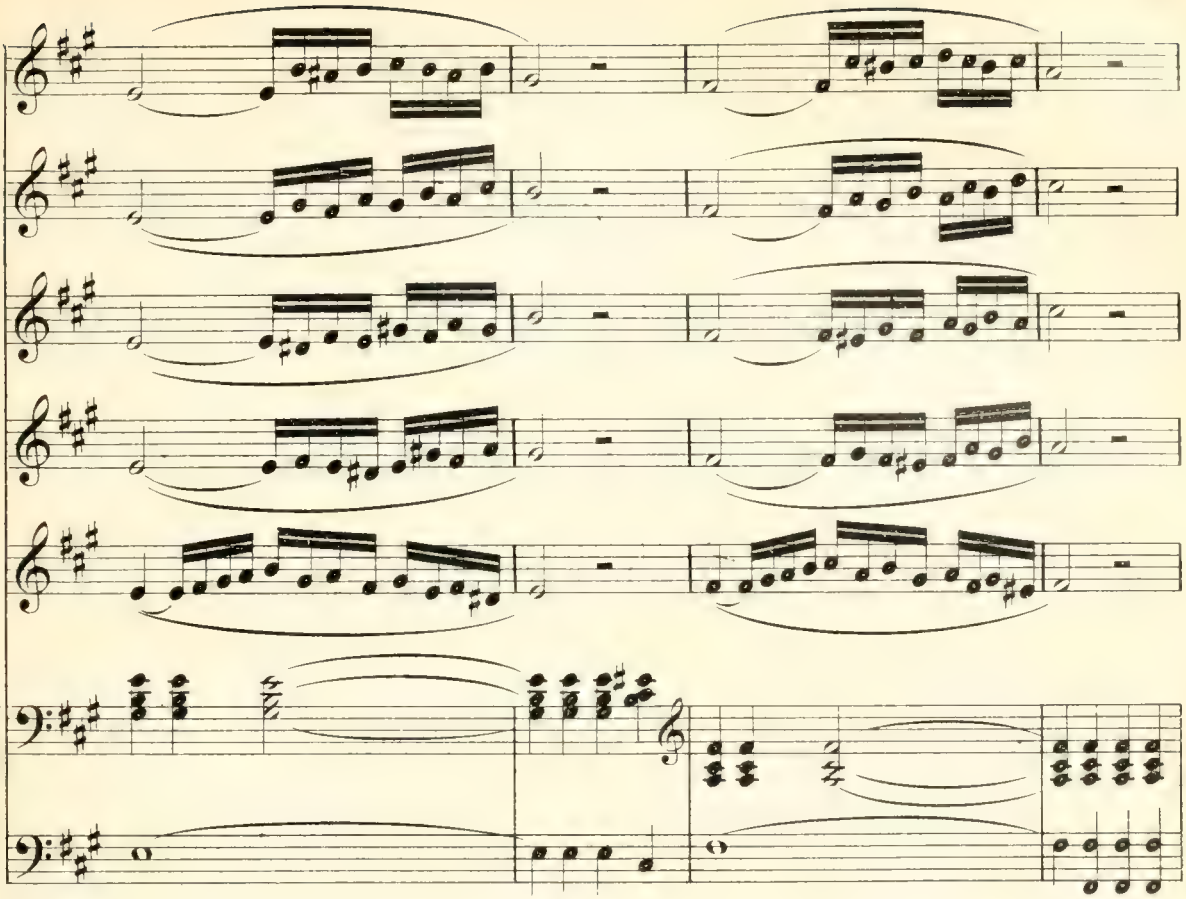
At first slowly, then in strict time.

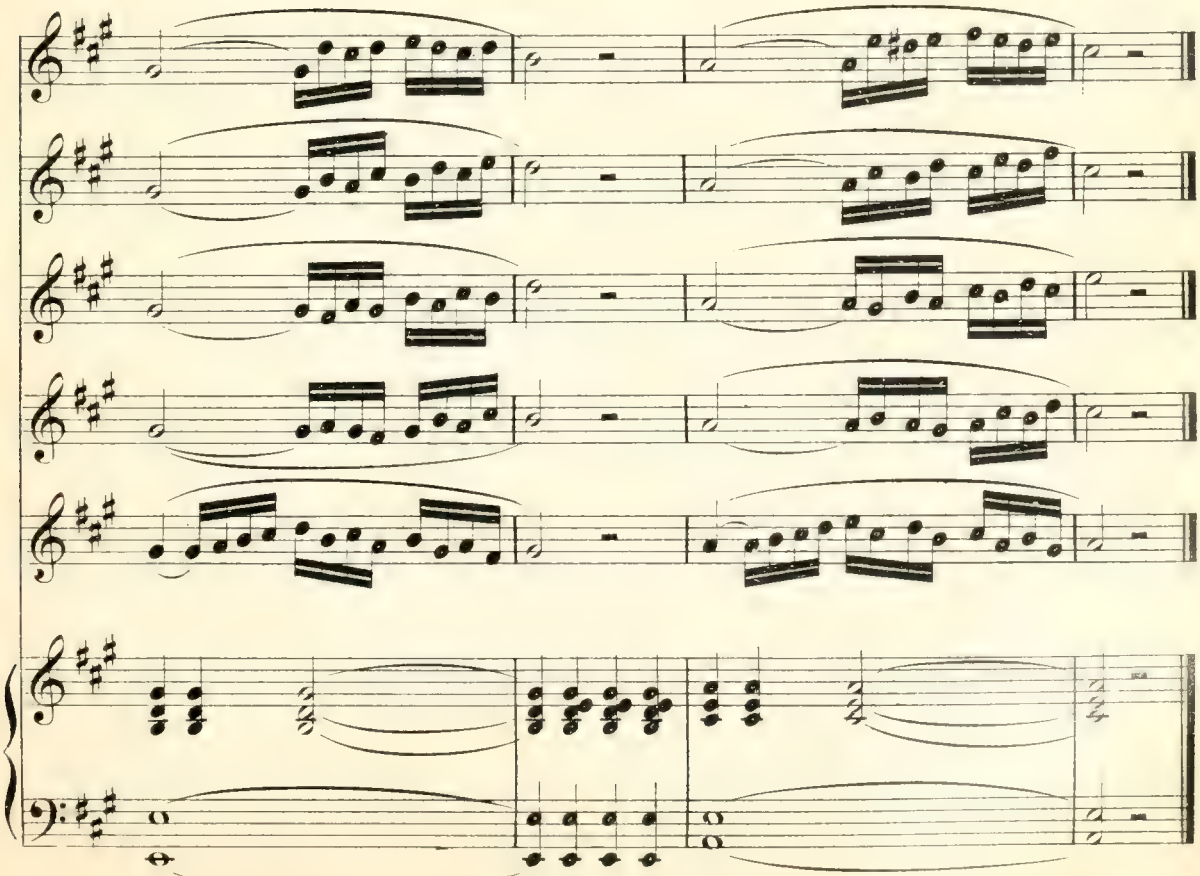
26.

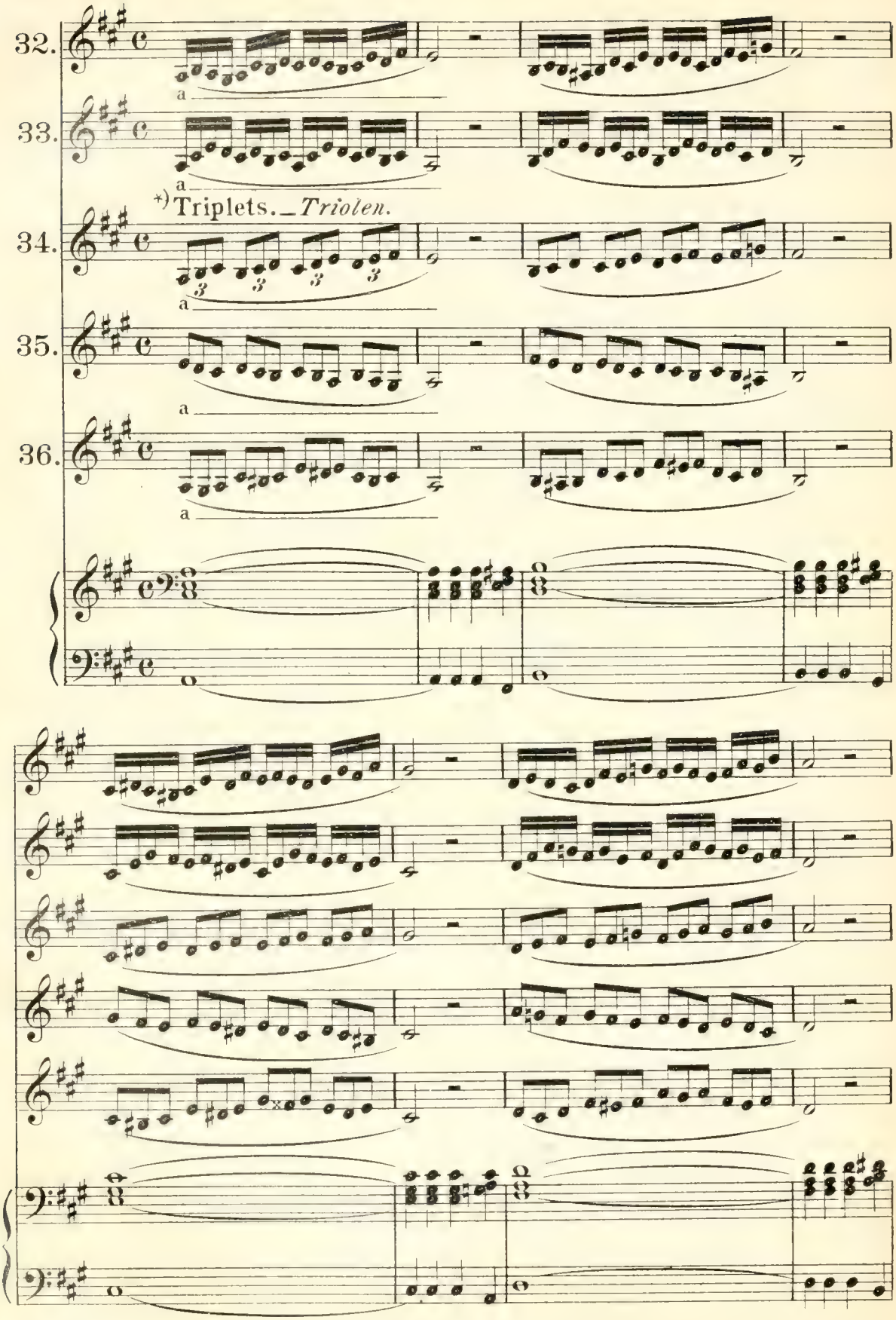




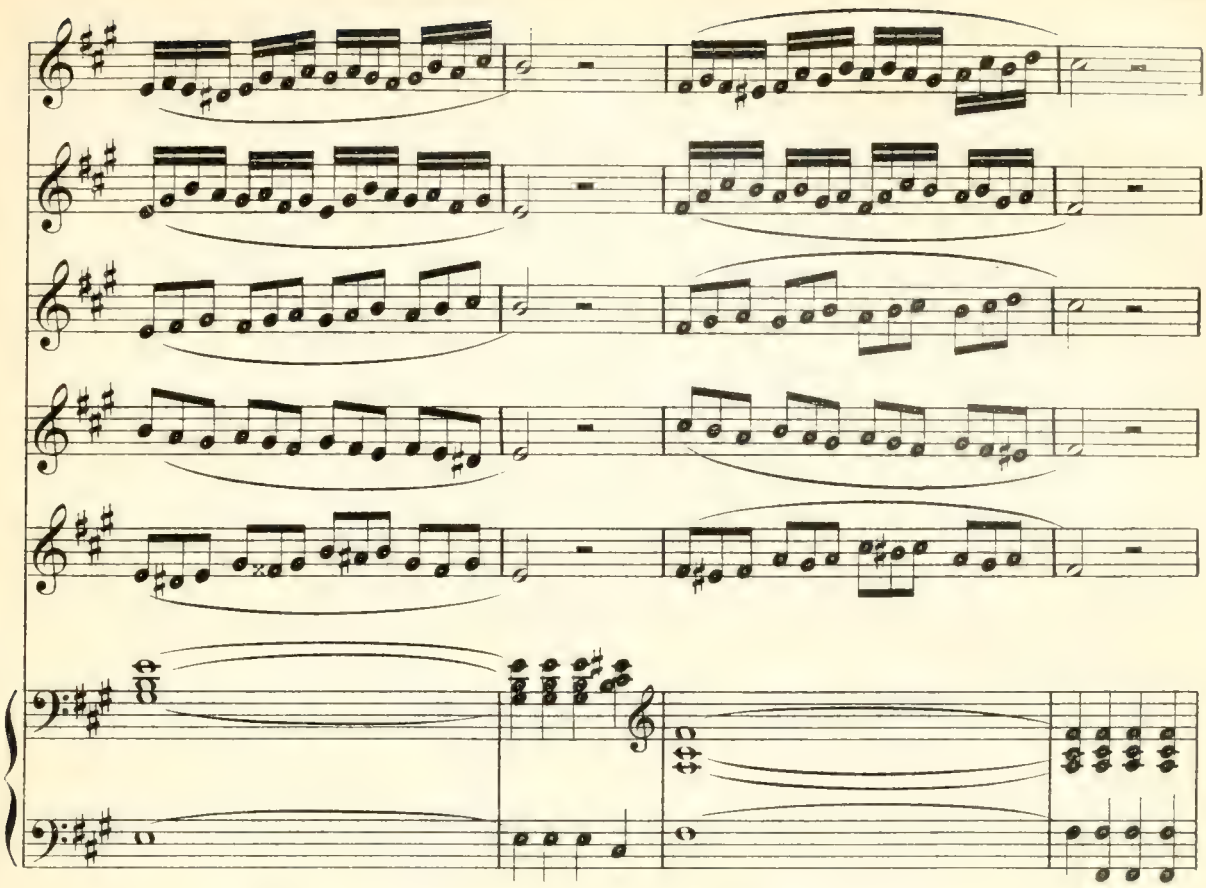
*) Sing throughout with uniform power of tone, at first *p*, then *mf*, then *f*.

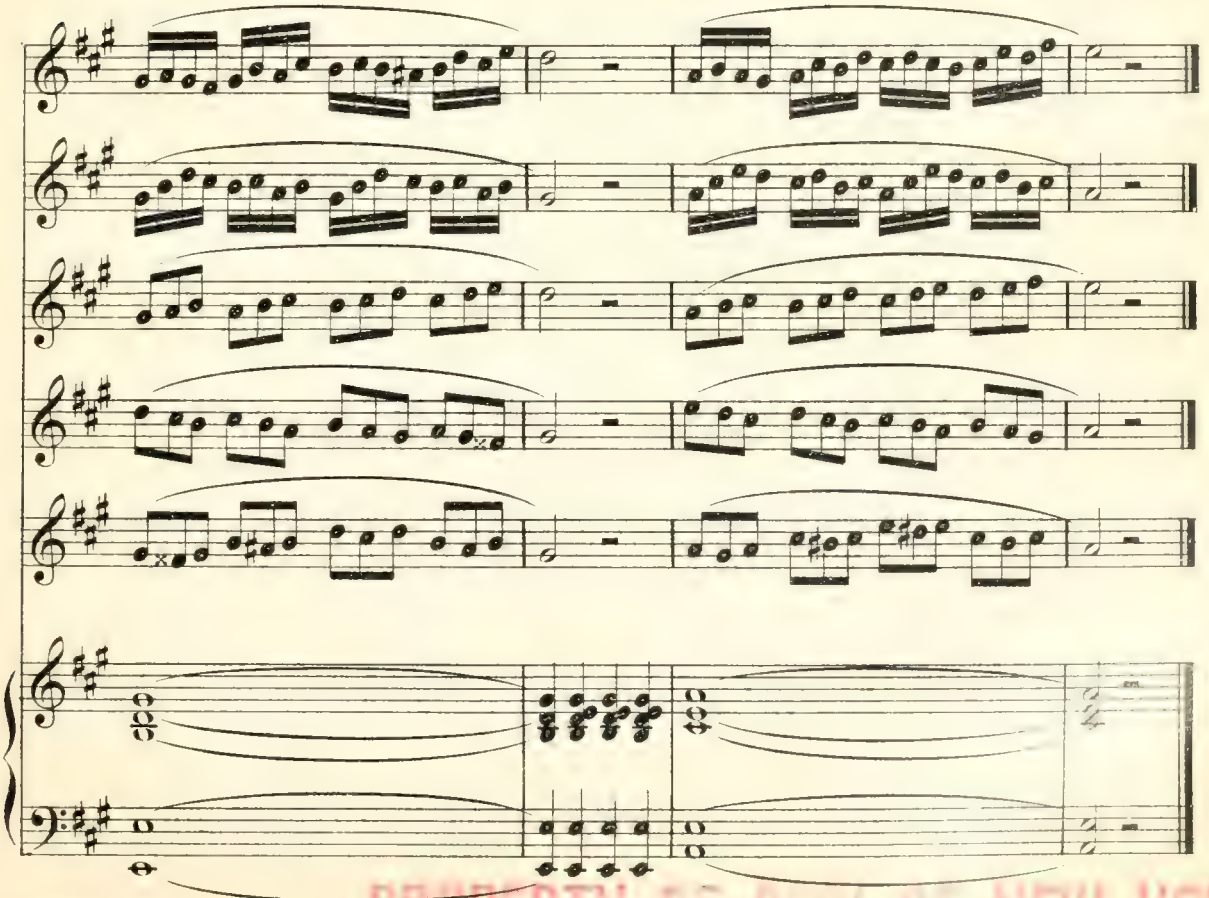






*) Such a group of 3 tones is called a Triplet. Take care always to give the first tone a slight accent; the other 2 then follow unaccented, and in exact time.





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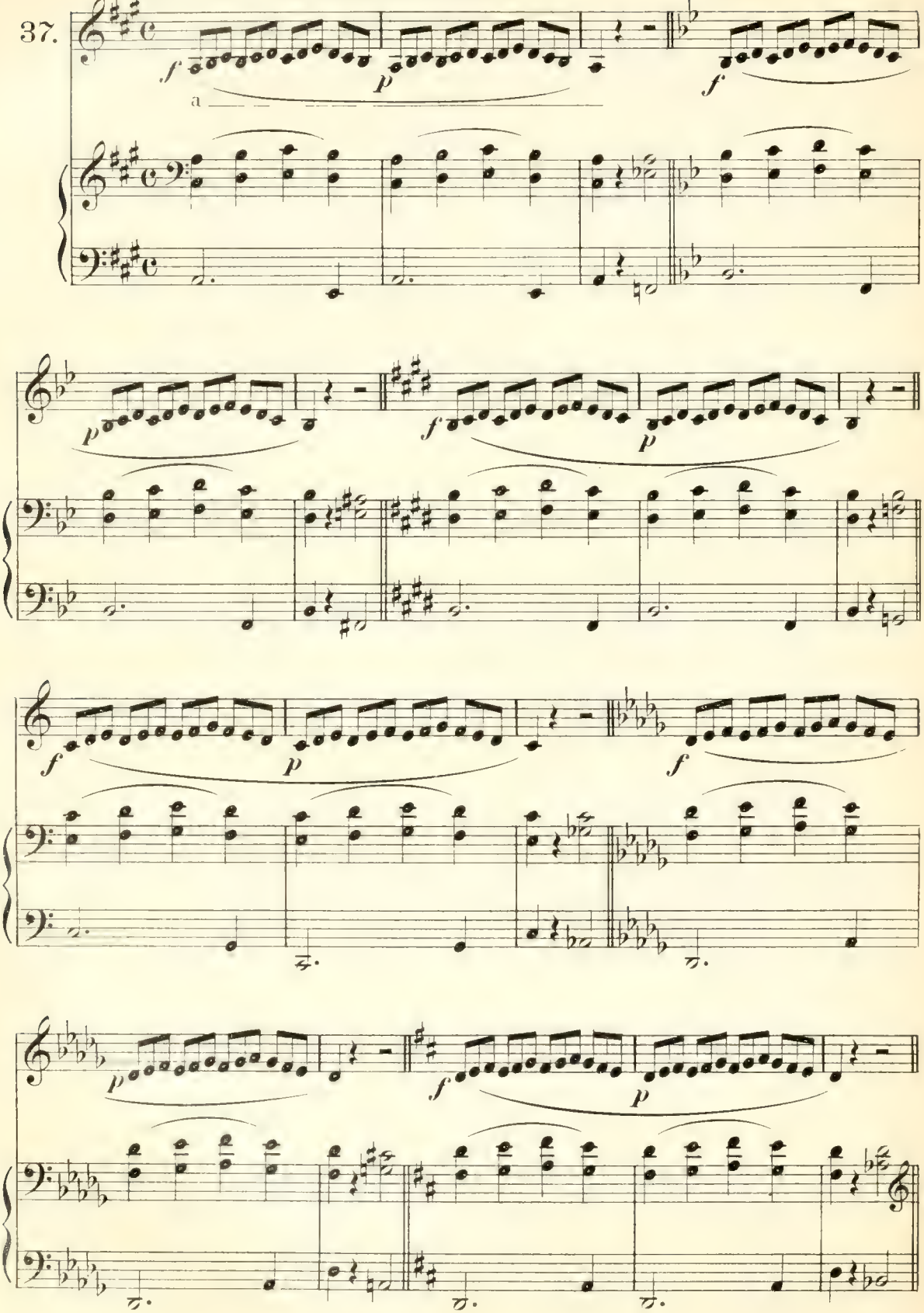
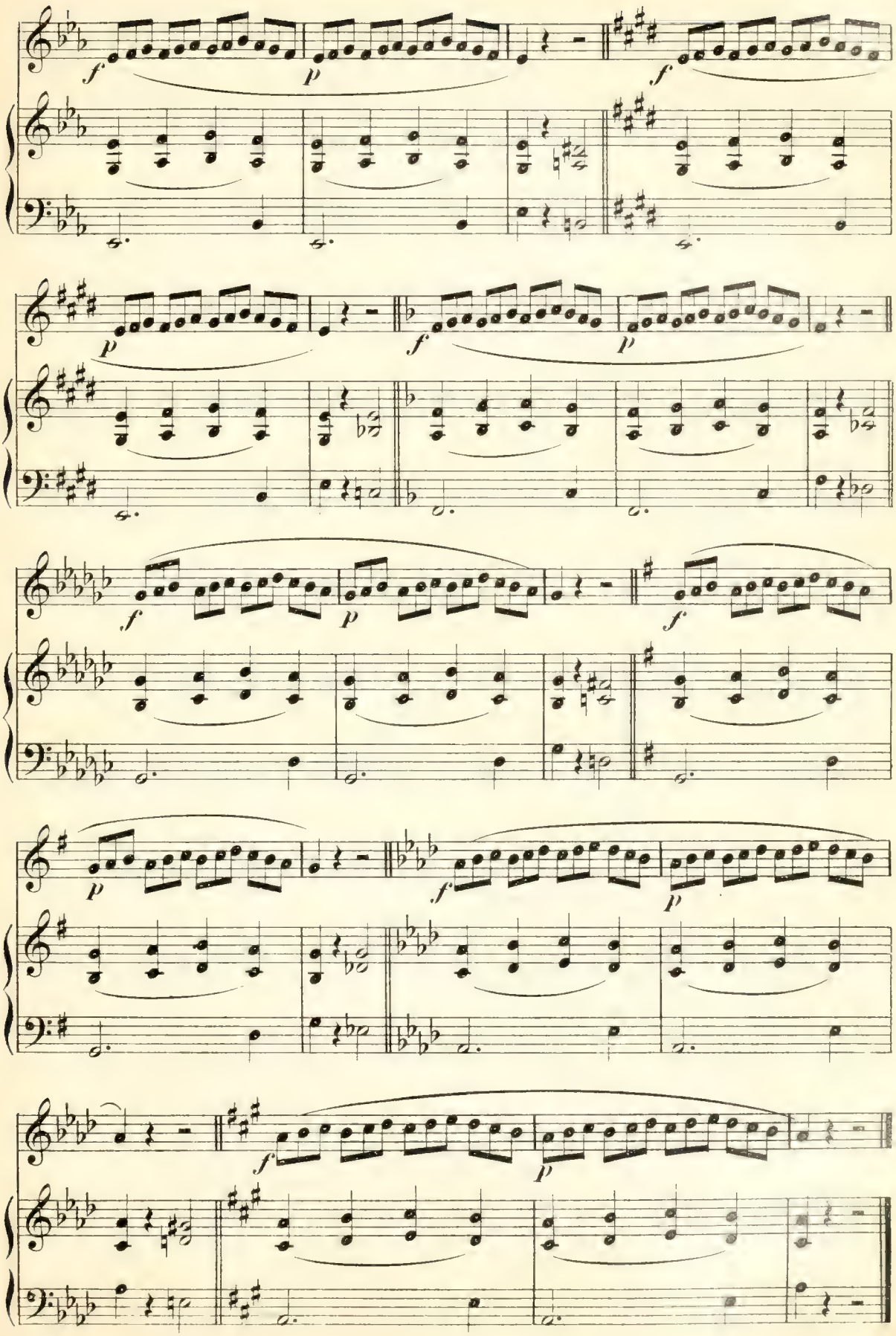
First without practicing the 2d measure.
Erst ohne den zweiten Takt zu üben.

37.




f
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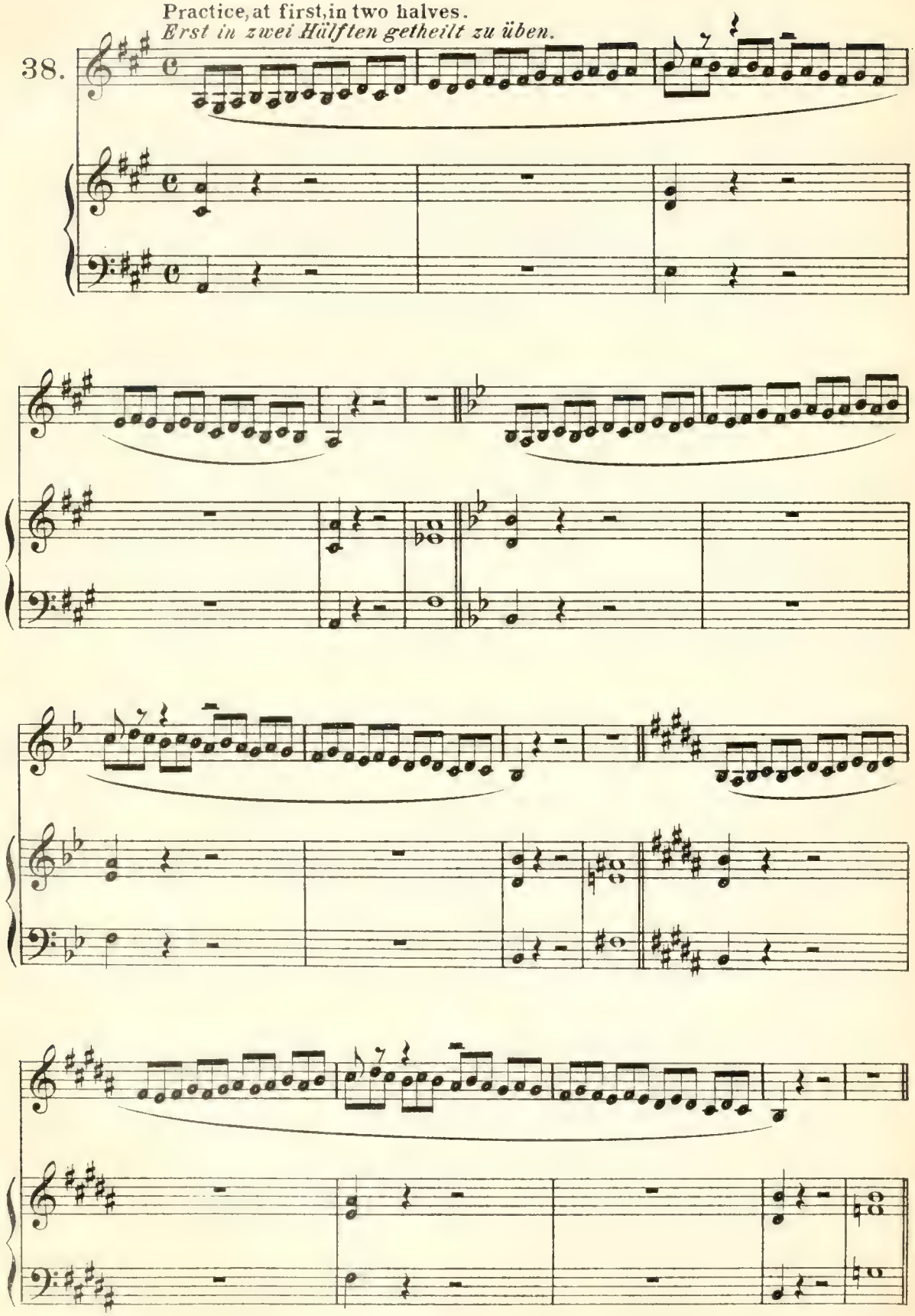
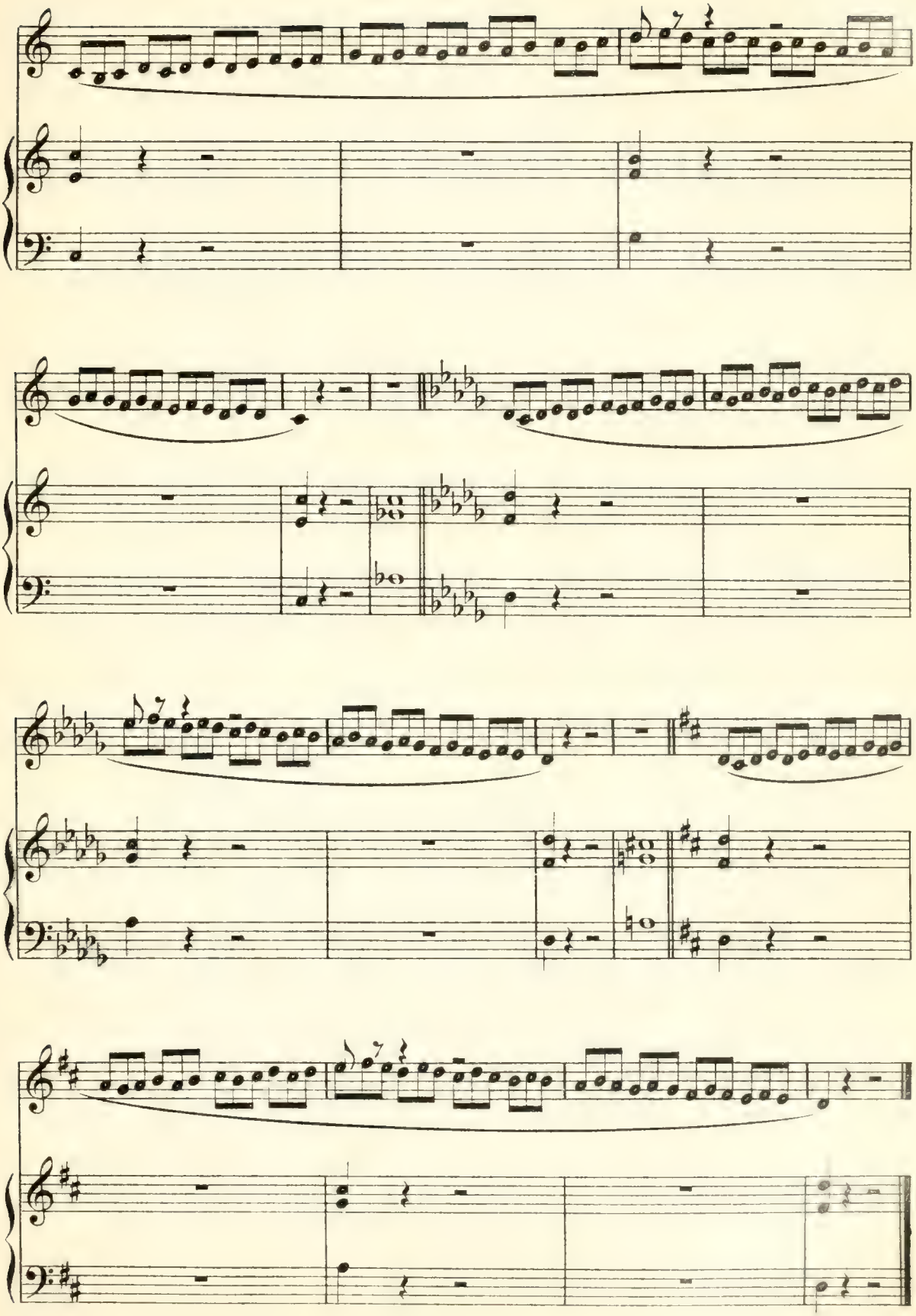
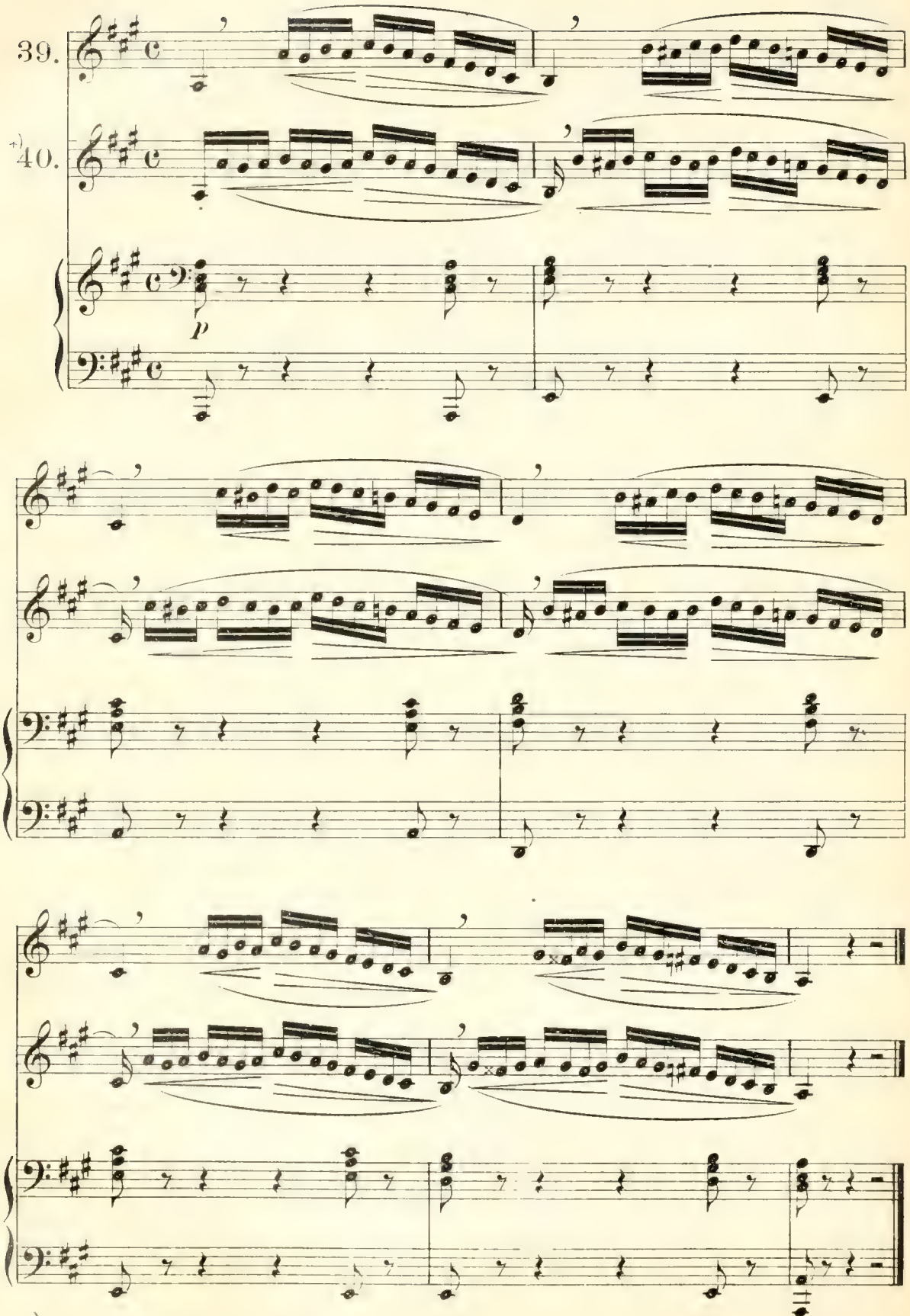
Practice, at first, in two halves.
Erst in zwei Hälften getheilt zu üben.

38.







*) In singing Nº 40, take care to make no unduly long pauses.

II.

*) ARPEGGIOS._*ARPEGGIEN.*

Broken Chords._*Gebrochene Accorde.*

41.

Alto.(Contralto.)

a

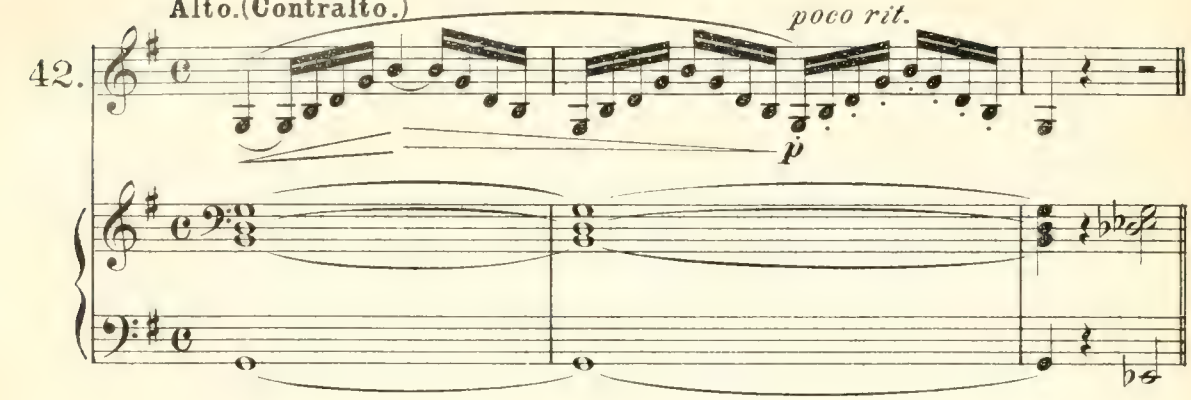
Mezzo-Soprano.

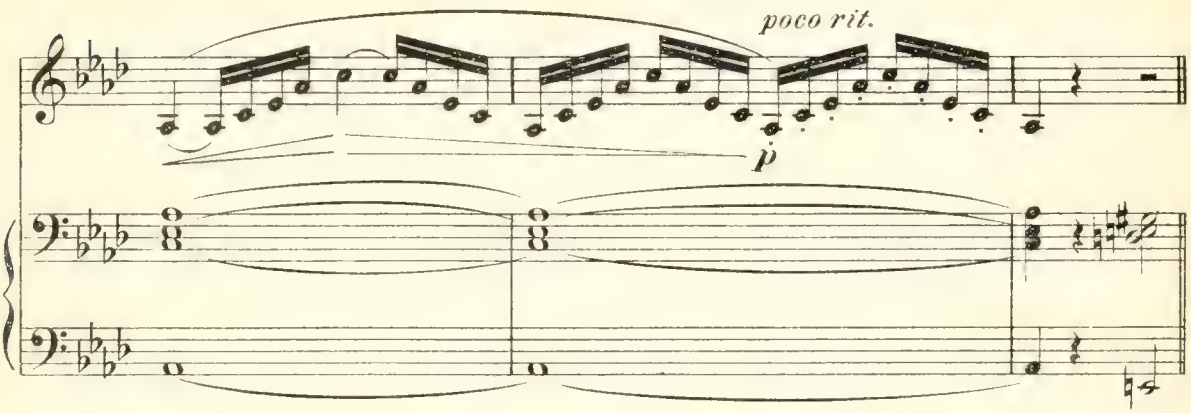
*) Through an oversight, no exercises in minor have been given. The latter being quite as important as those in major, and far more difficult, teachers are urgently advised to let pupils study this entire section first in major and then in minor. In No 42, pay special attention to the staccato.

Practice, at first, without 2d half of 2d measure.
Erst ohne die zweite Hälfte des zweiten Taktes zu üben.

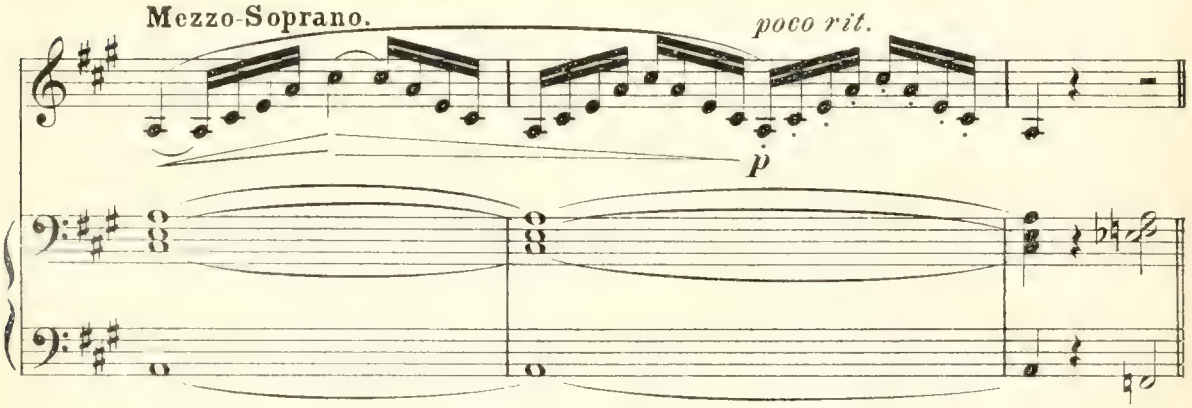
Alto.(Contralto.)

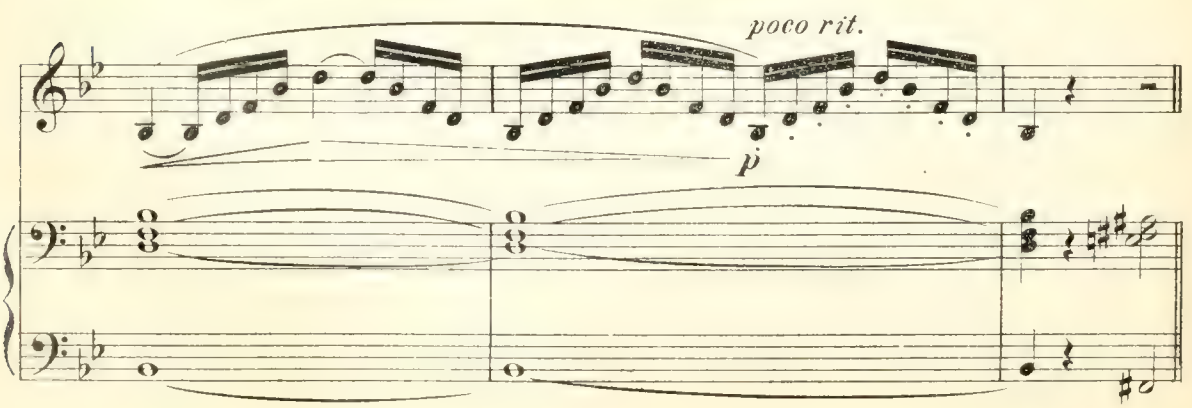
42.

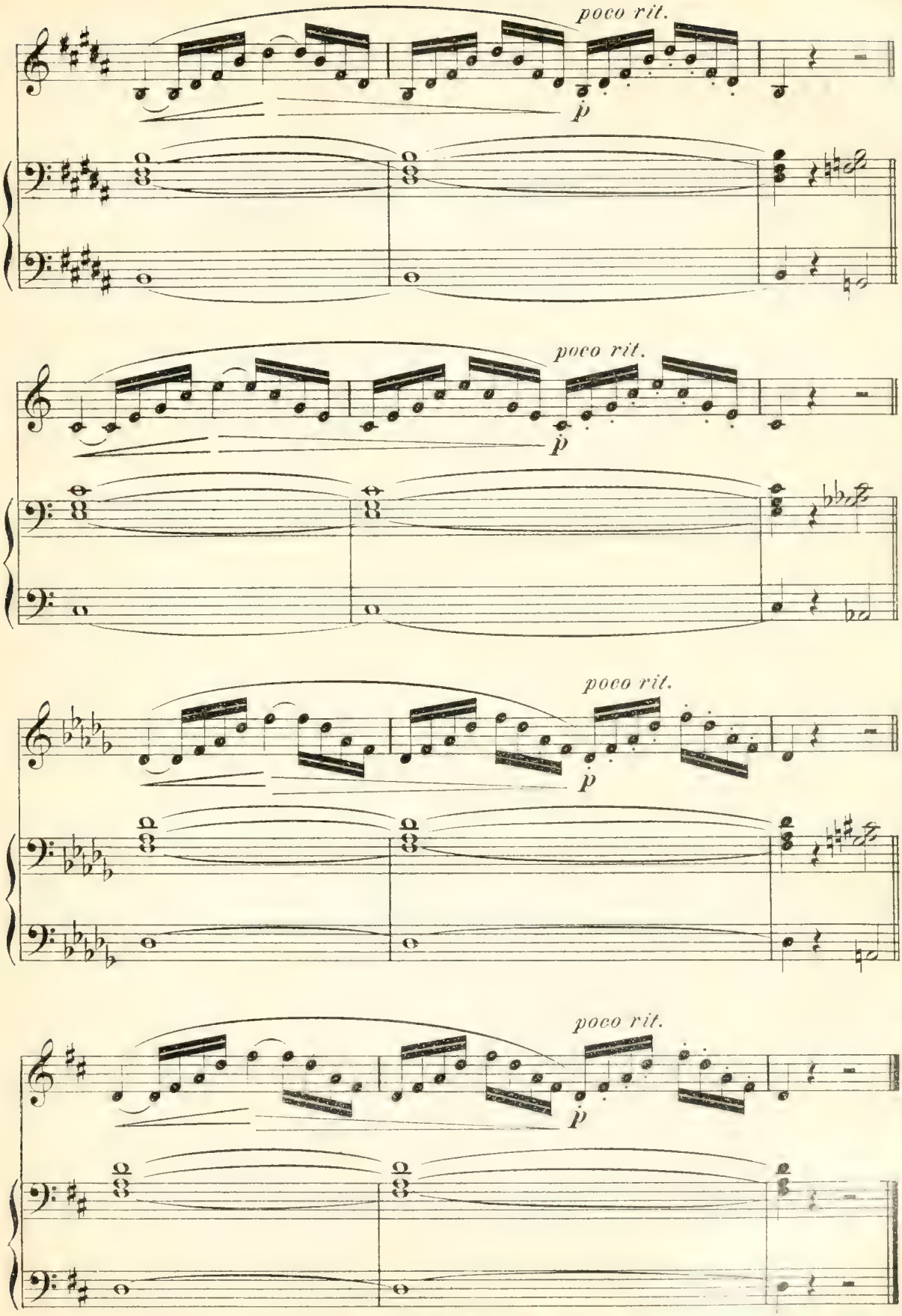




Mezzo-Soprano.







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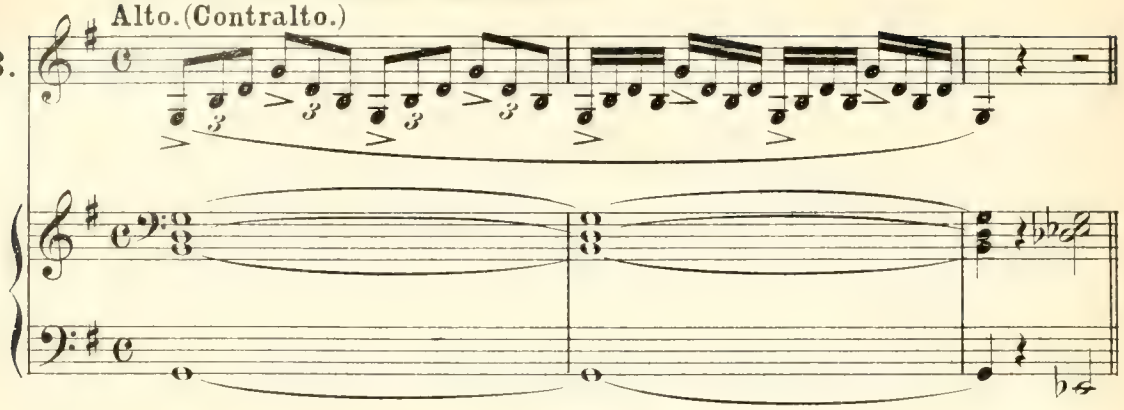
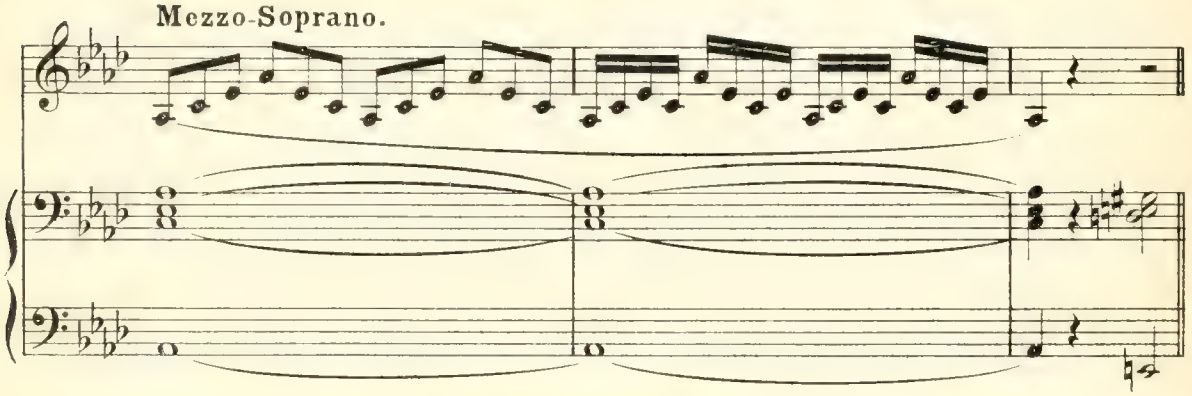
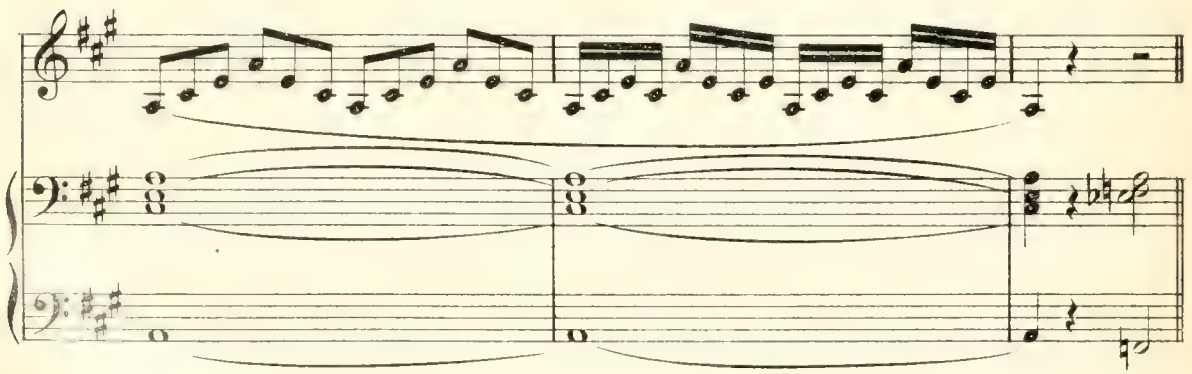
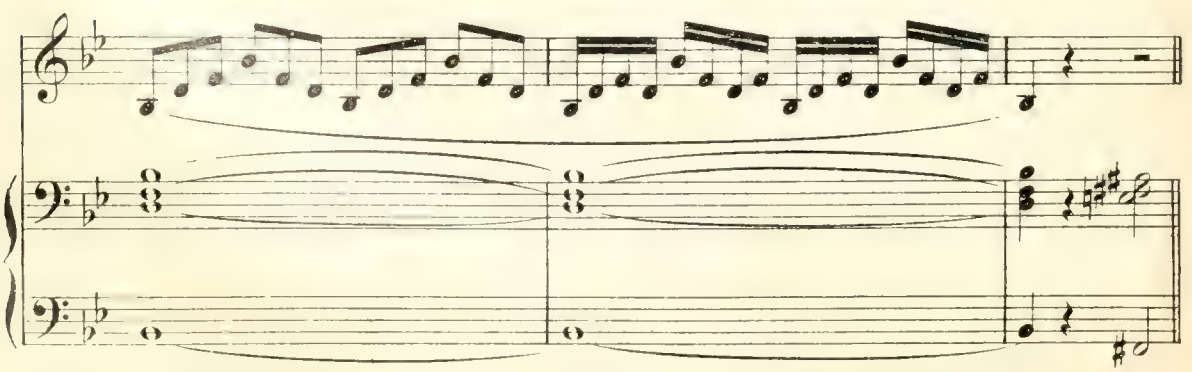
First, without practicing the 2d measure.
Erst ohne den zweiten Takt zu üben.

*)
43.

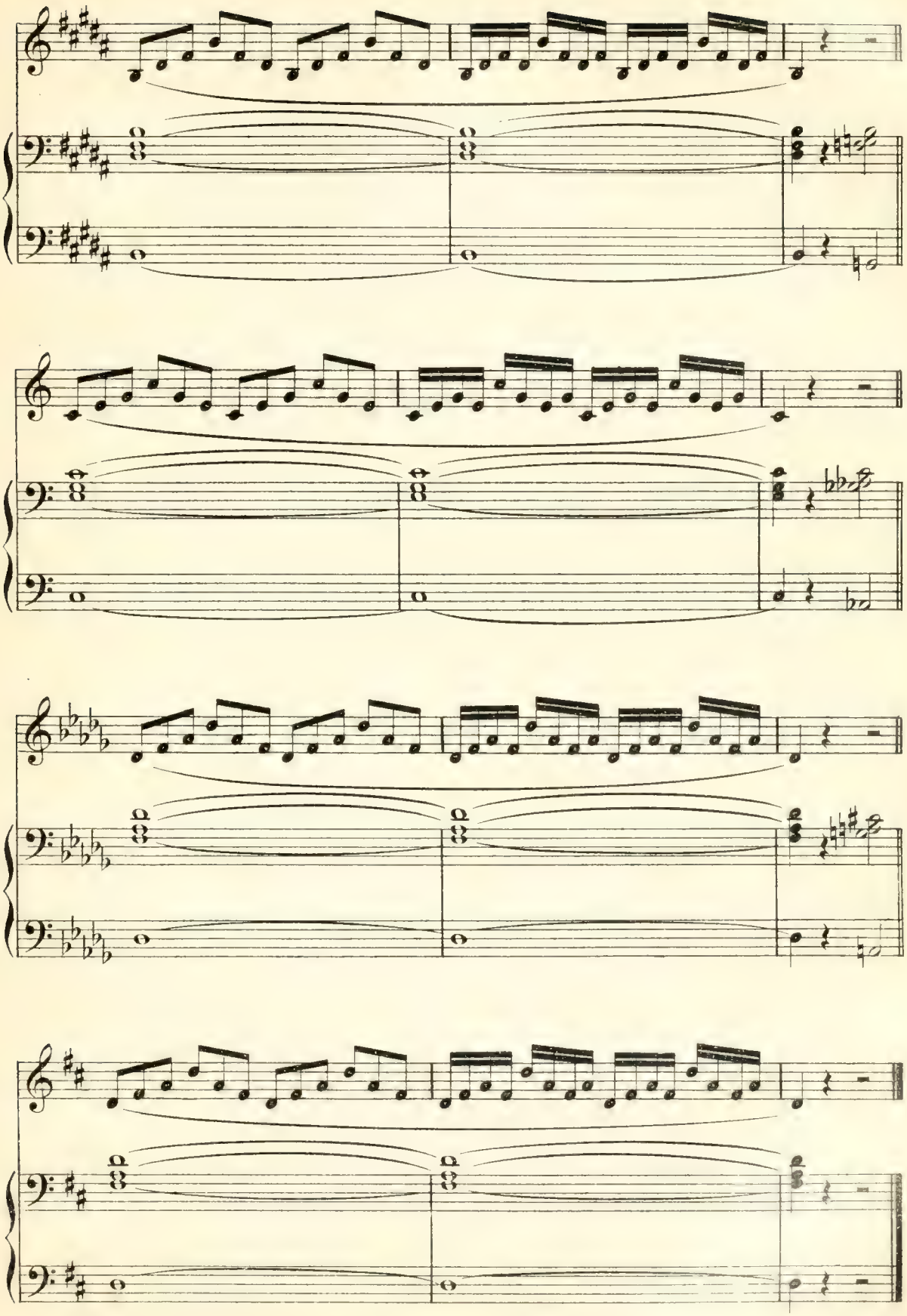






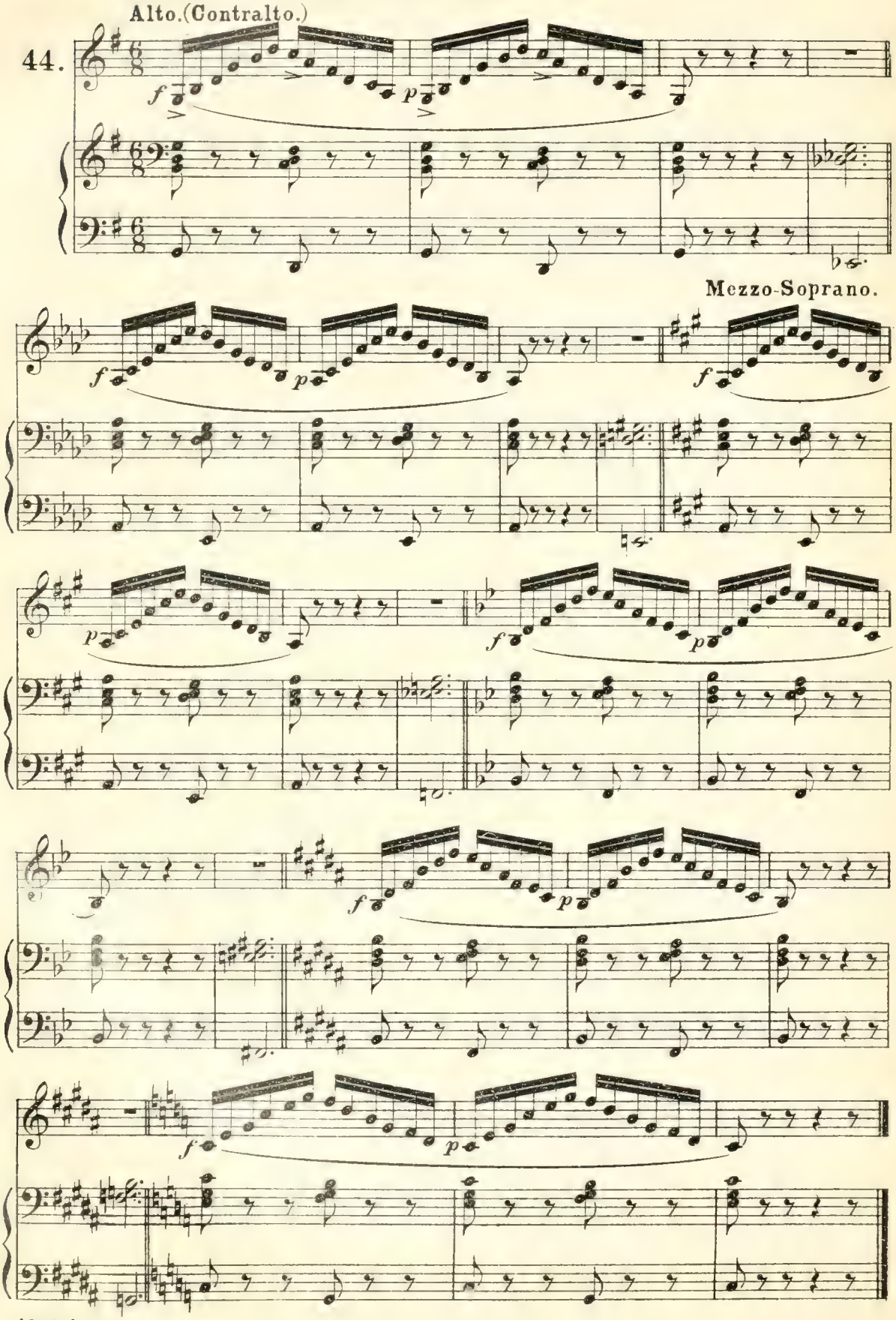


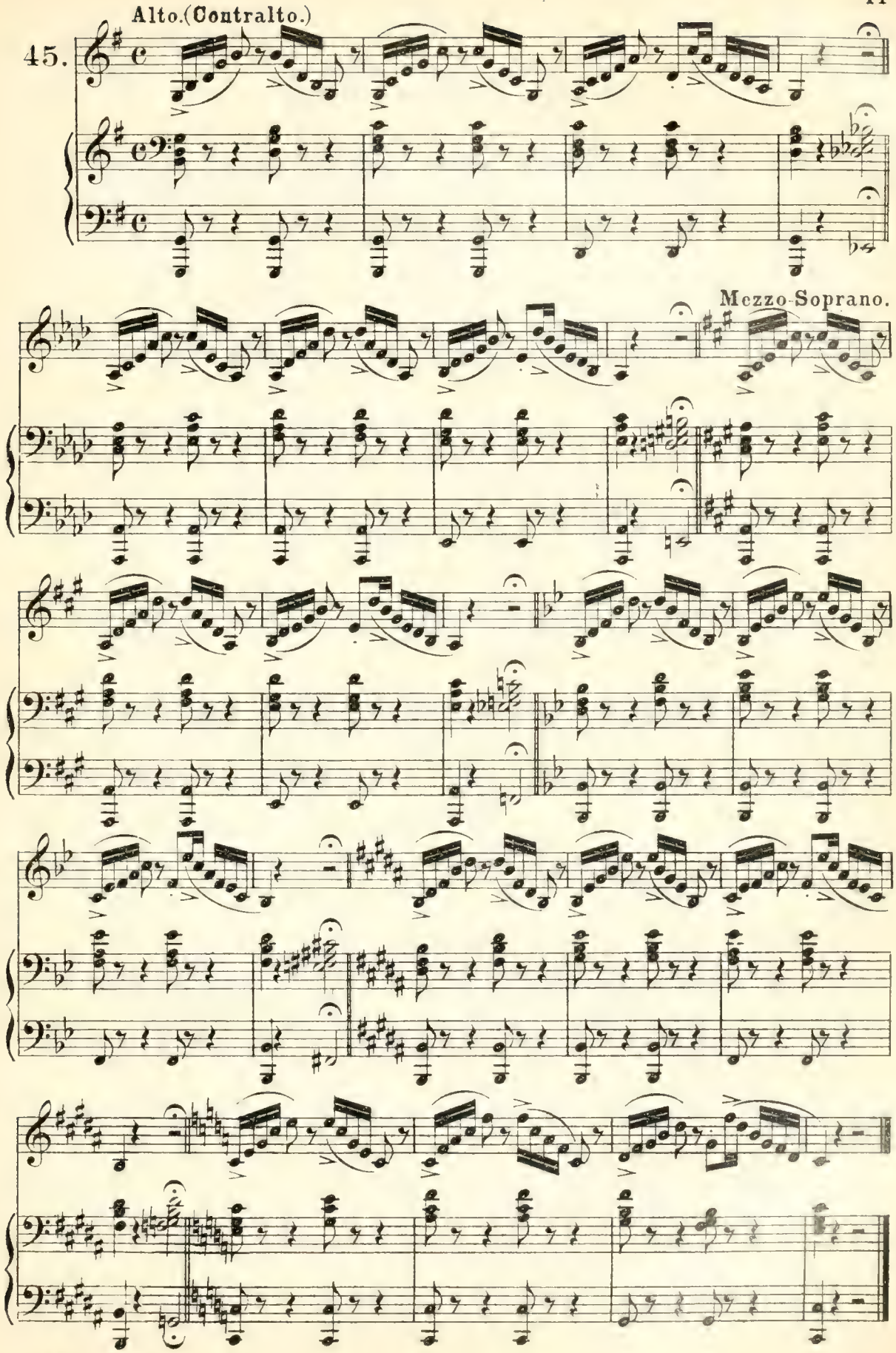
*) Accent these groups as in triplets, i.e. the first note of each group takes a slight accent.



First, without practicing the 2nd measure.
Erst ohne den zweiten Takt zu üben.
Alto.(Contralto.)

44.



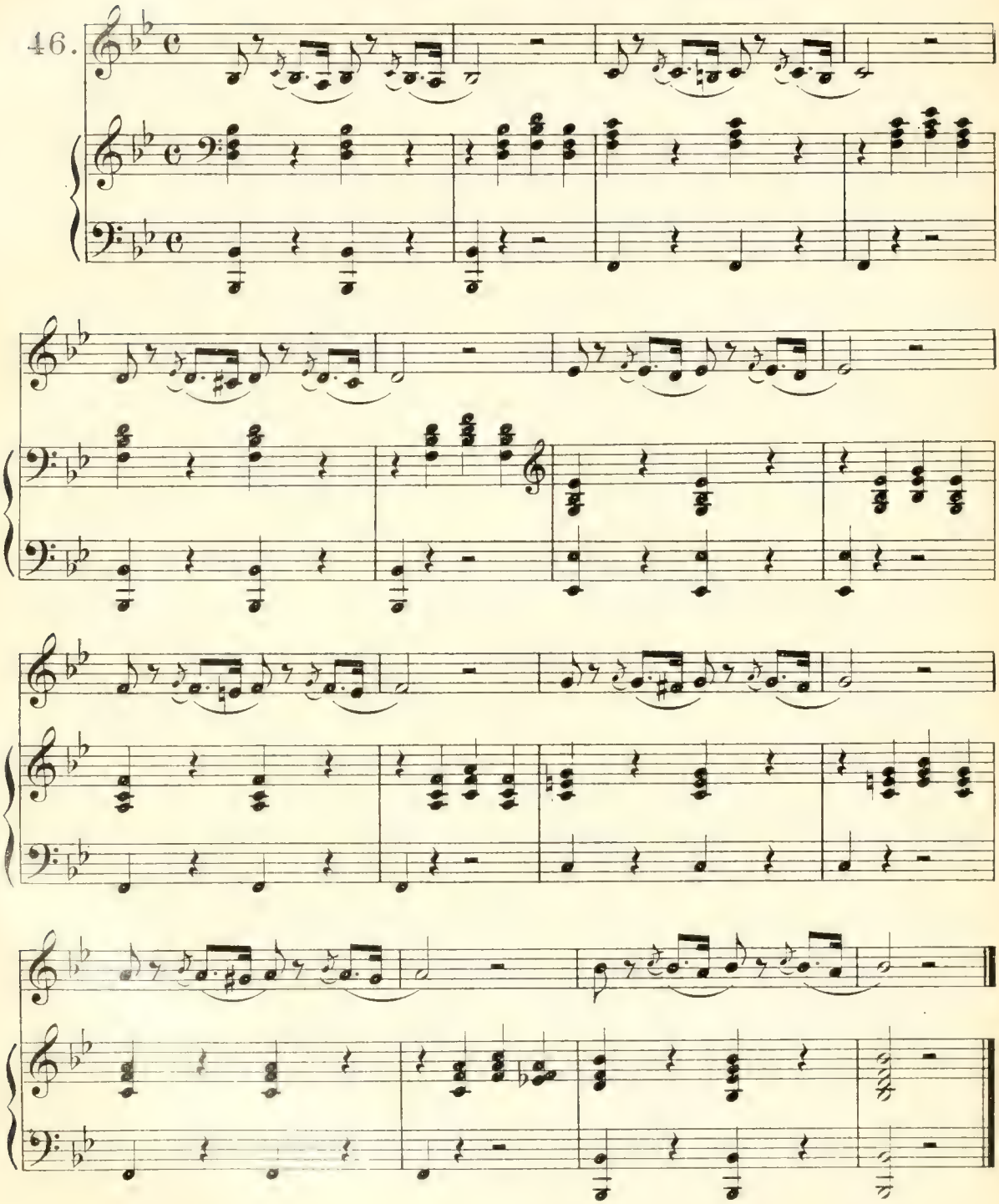

Alto.(Contralto.)
45.
Mezzo-Soprano.

III.

ORNAMENTS.—*VERZIERUNGEN.*

*)a. The Acciaccatura.—*Der kurze Vorschlag.*

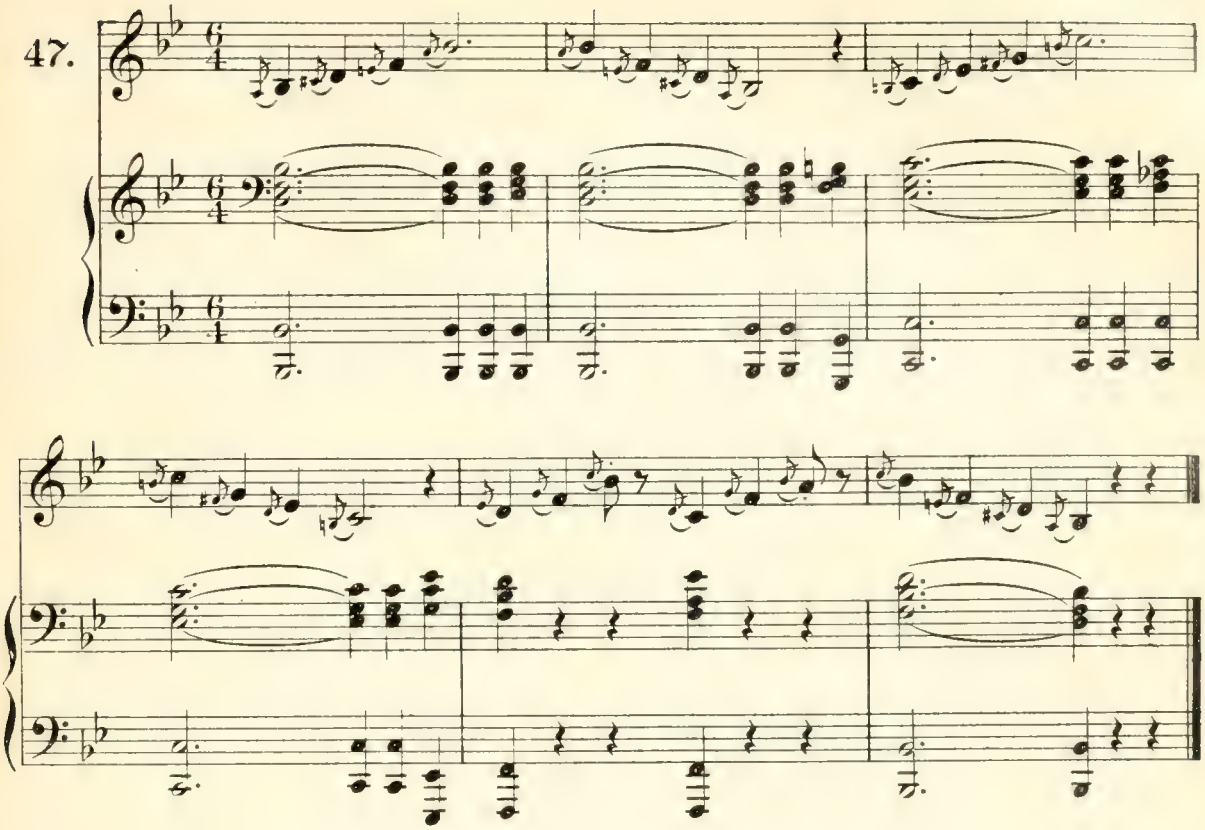
46.



*) The Acciaccaturas before the large notes must be sung as short as possible, with very distinct and pure intonation; their time-value is subtracted from that of the following large notes. They are much shorter than the long appoggiaturas, from which they are distinguished by the slanting stroke through the tail.

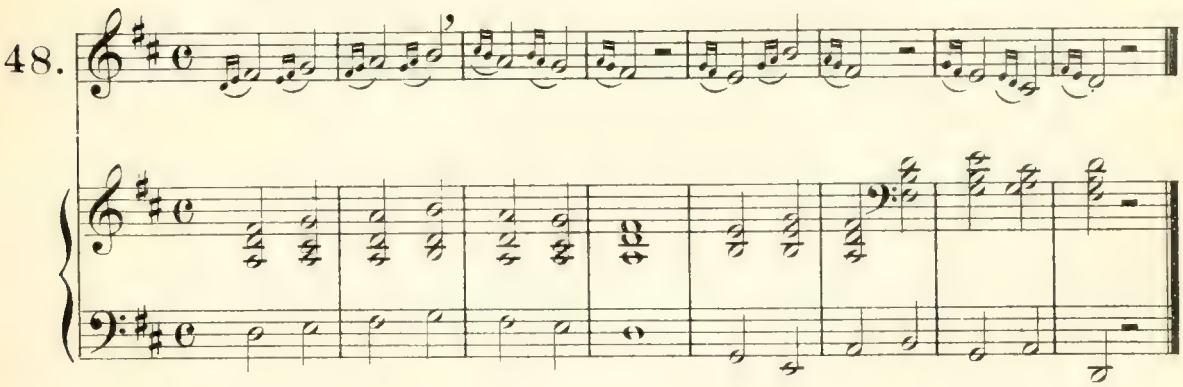
Example:

47.

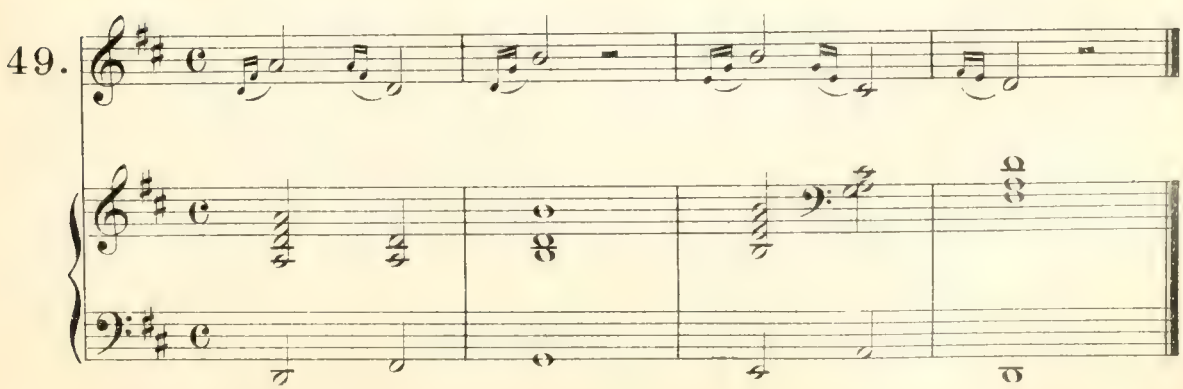


b.) The acciaccatura doppia. — *Der Doppelvorschlag.*

48.



49.



c.) The Inverted Mordent. — *Der Pralltriller.*

50.

Inverted Turn. — *Schleifer.*

51.

*) d.) The Turn. — *Der Doppelschlag.*

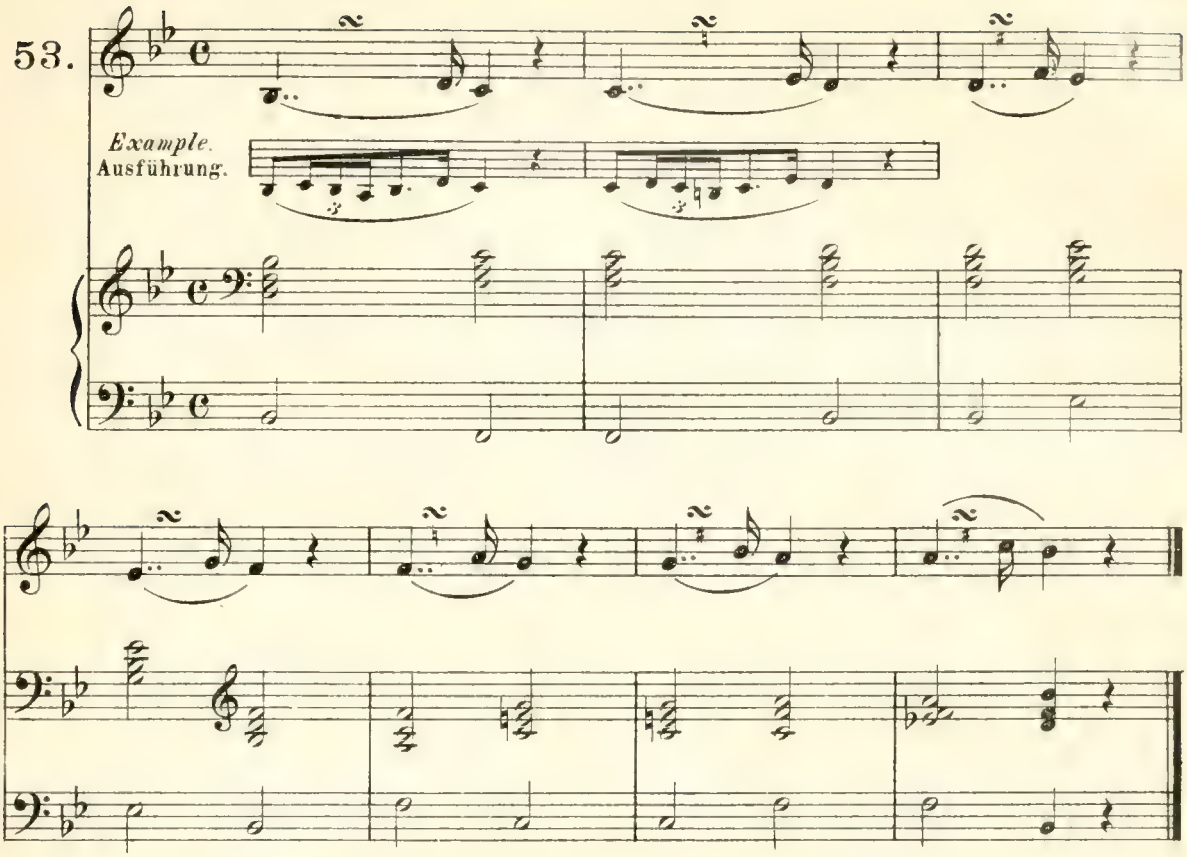
52.

Example.
Ausführung.

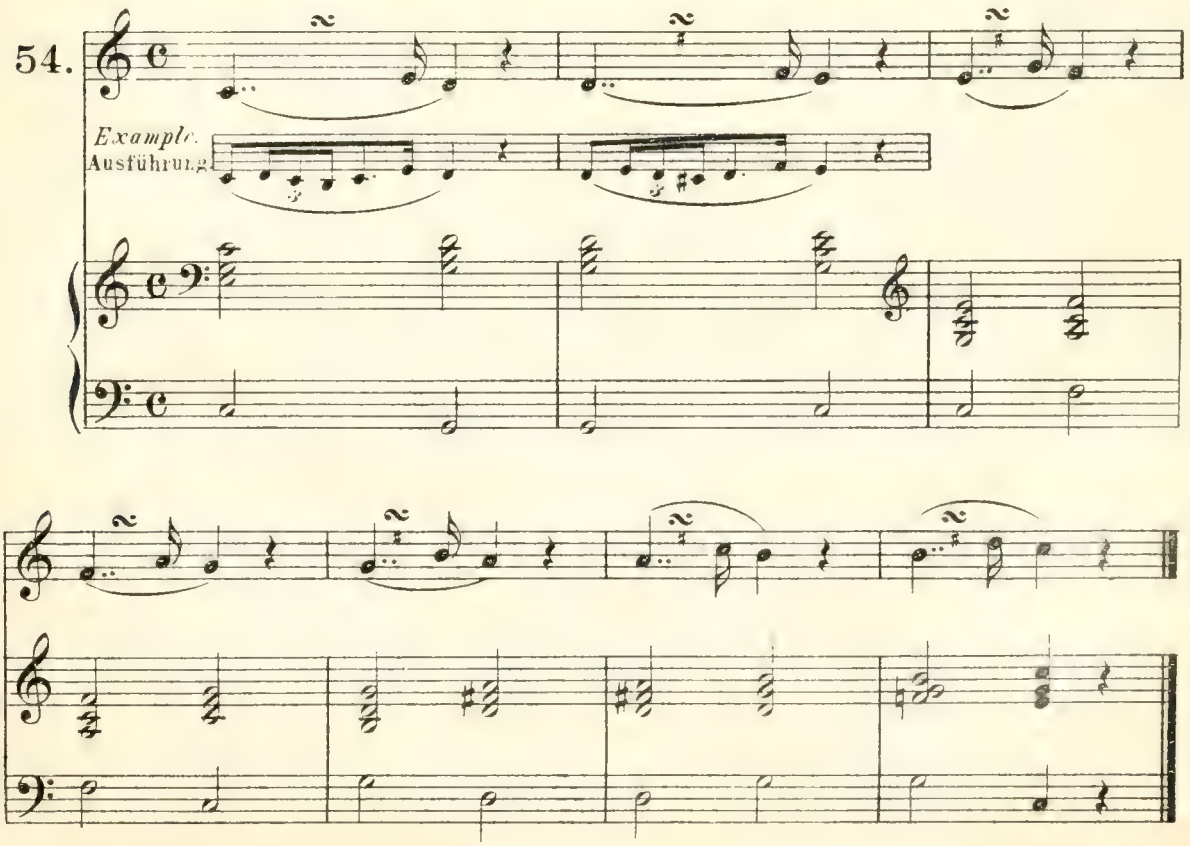
*) A chromatic sign over or under the turn-sign signifies, that the highest or lowest note of the turn is to be altered accordingly; e.g.

Example:

53.



54.



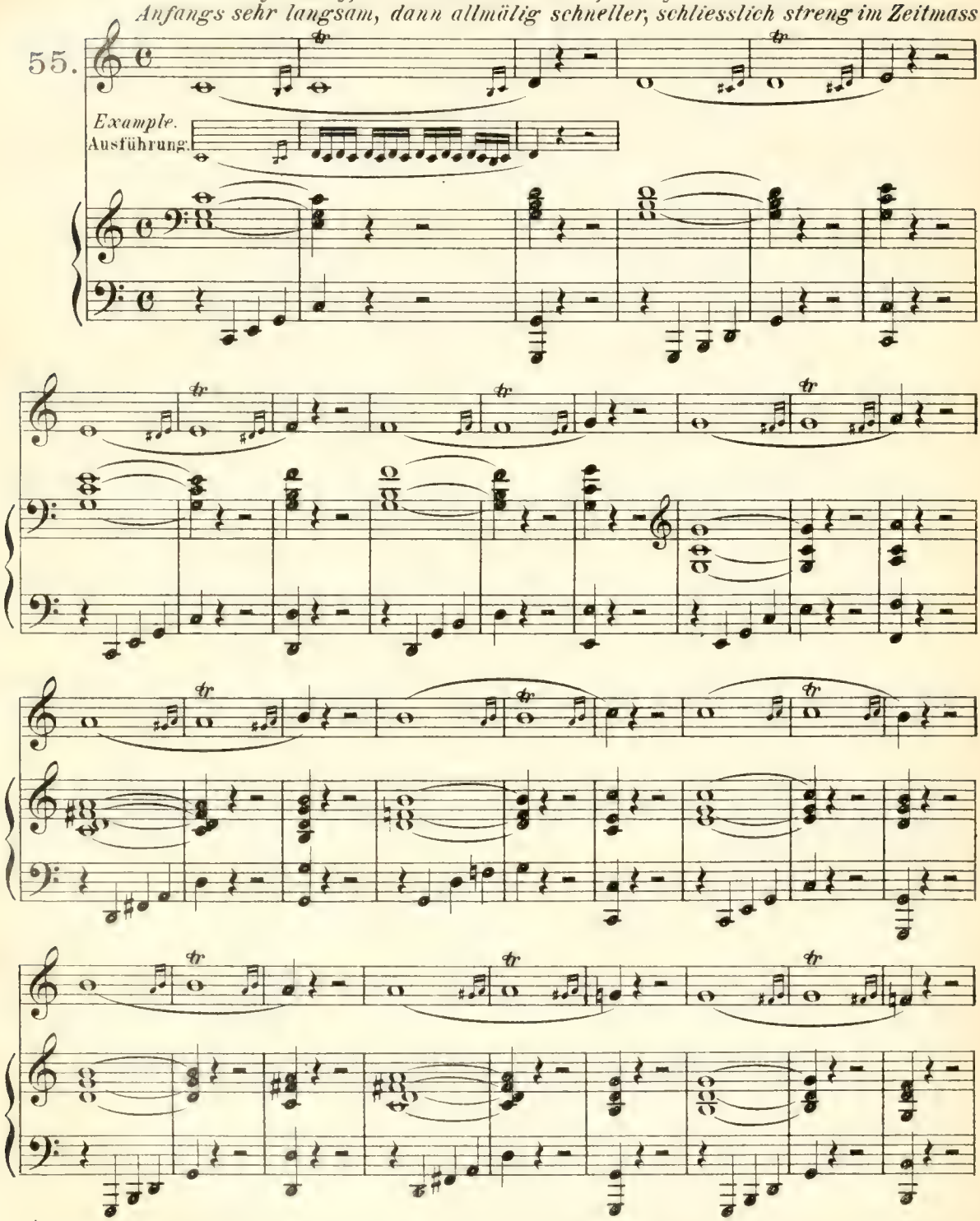
IV.

*)THE TRILL.—*DER TRILLER.*

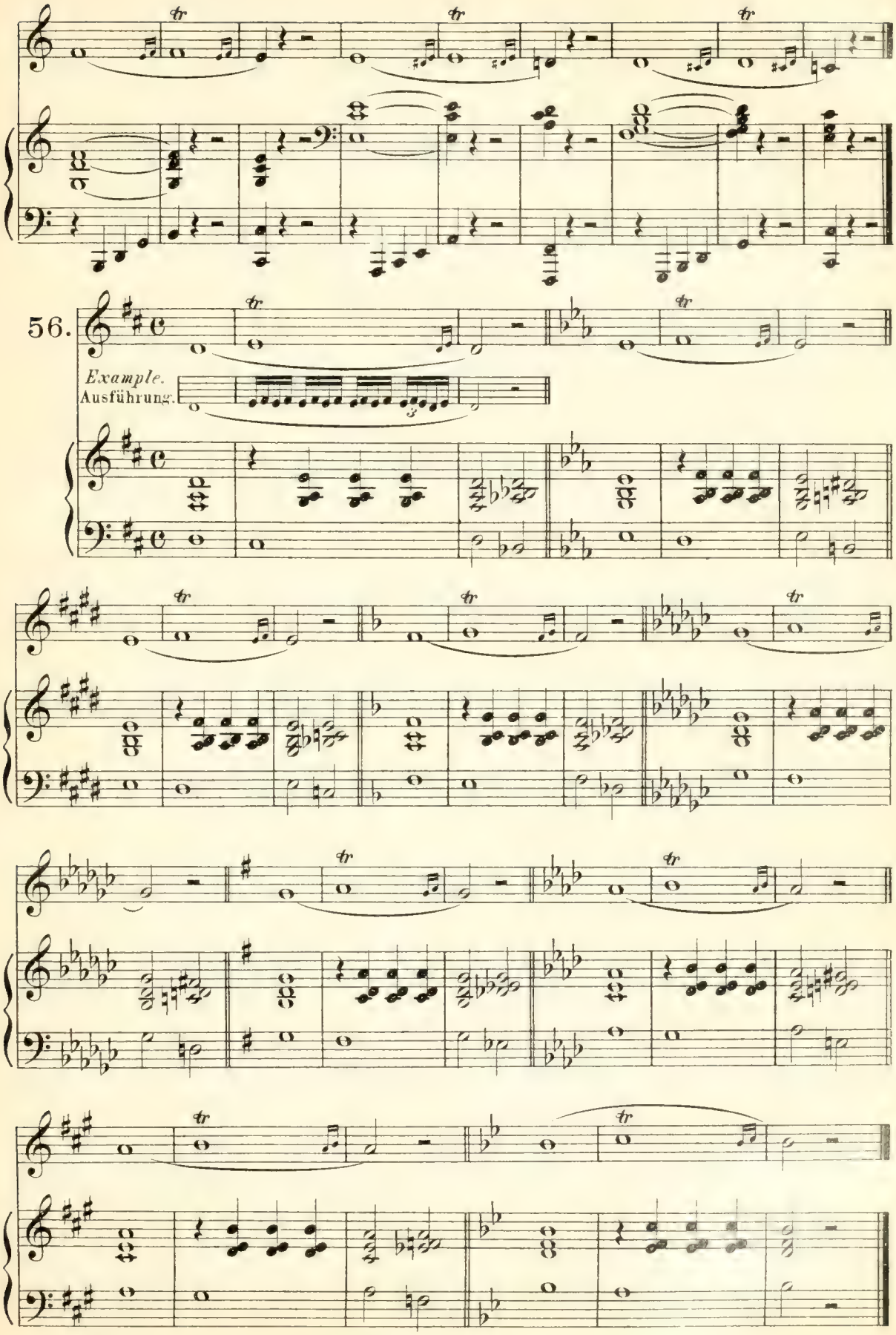
At first very slowly, then somewhat faster, finally in exact time.
Anfangs sehr langsam, dann allmälig schneller, schliesslich streng im Zeitmass

55.

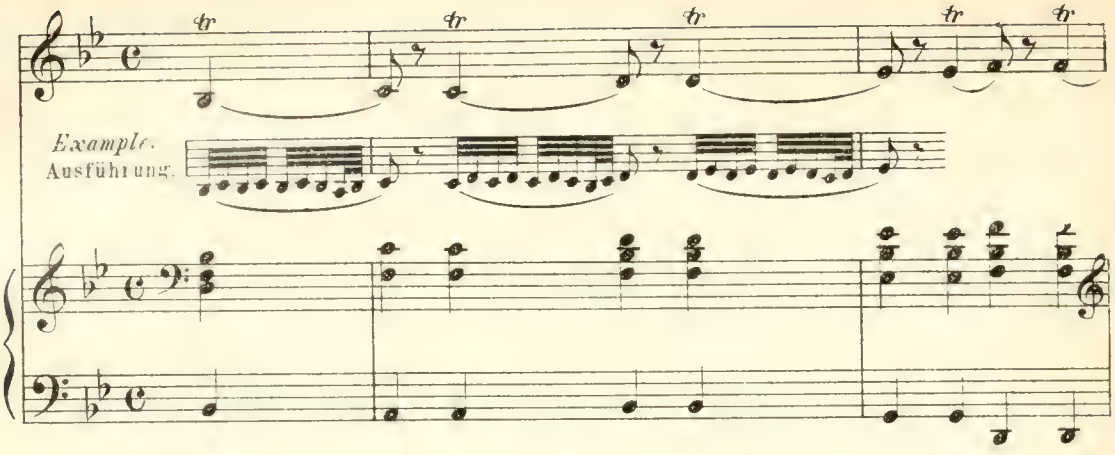
Example.
Ausführung.

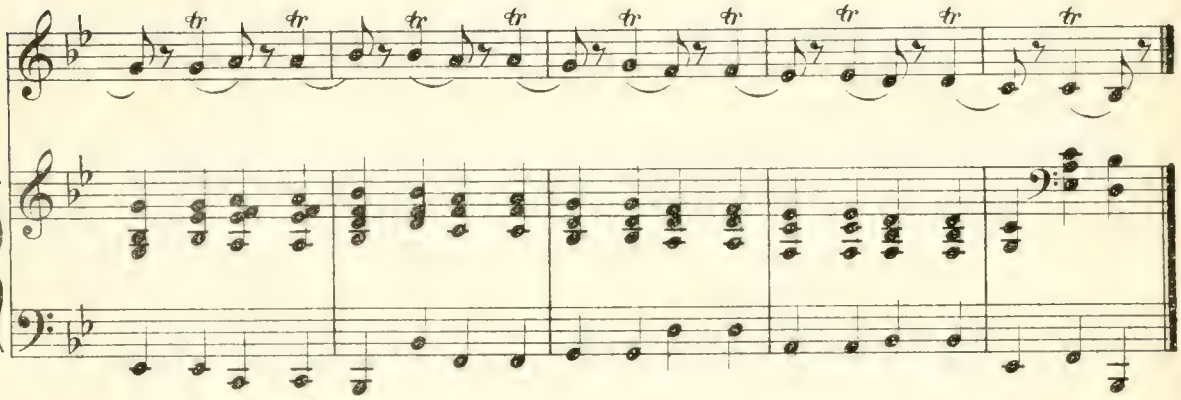


*) The Trill, indicated by the sign *tr*, consists of the very rapid and even alternation of the main (large) note with the major or minor second above it. It is closed by the After-beat, embracing the second below the main note and the main note itself. (See Nos 55, 56, 57, 58, and 59). Its rapidity depends partly on the skill of the singer, and partly on the character of the piece. As a rule, high voices can trill most rapidly; low ones will, perhaps, do best to content themselves with a moderately rapid trill, executing it very evenly and easily, though firmly and distinctly.

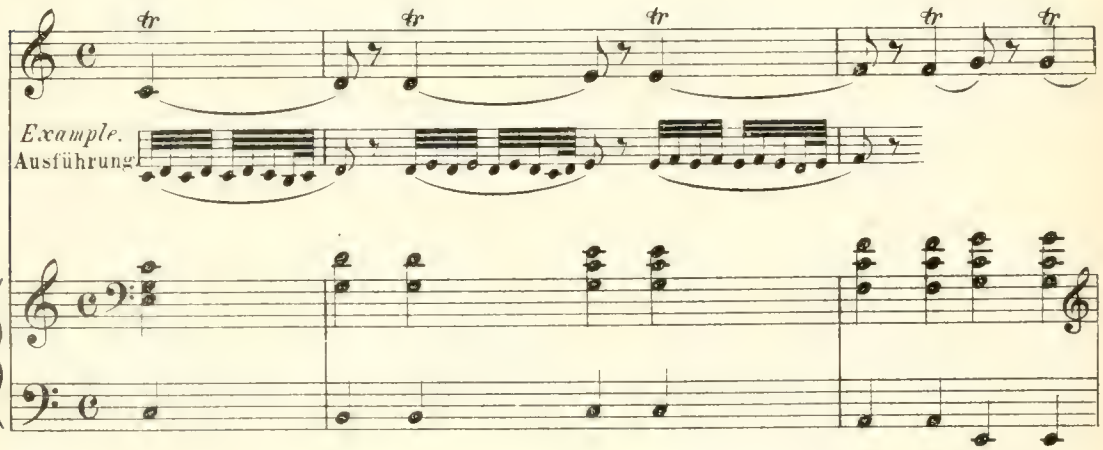

56.
Example.
Ausführung.

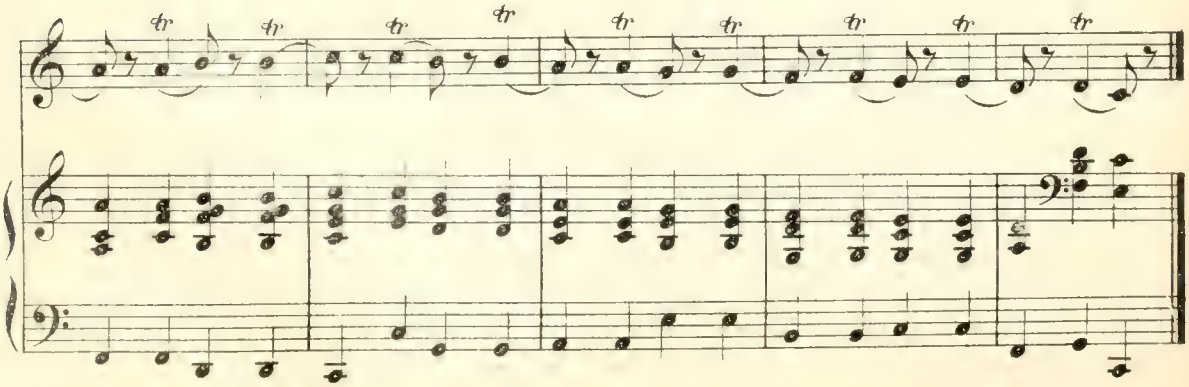
57.

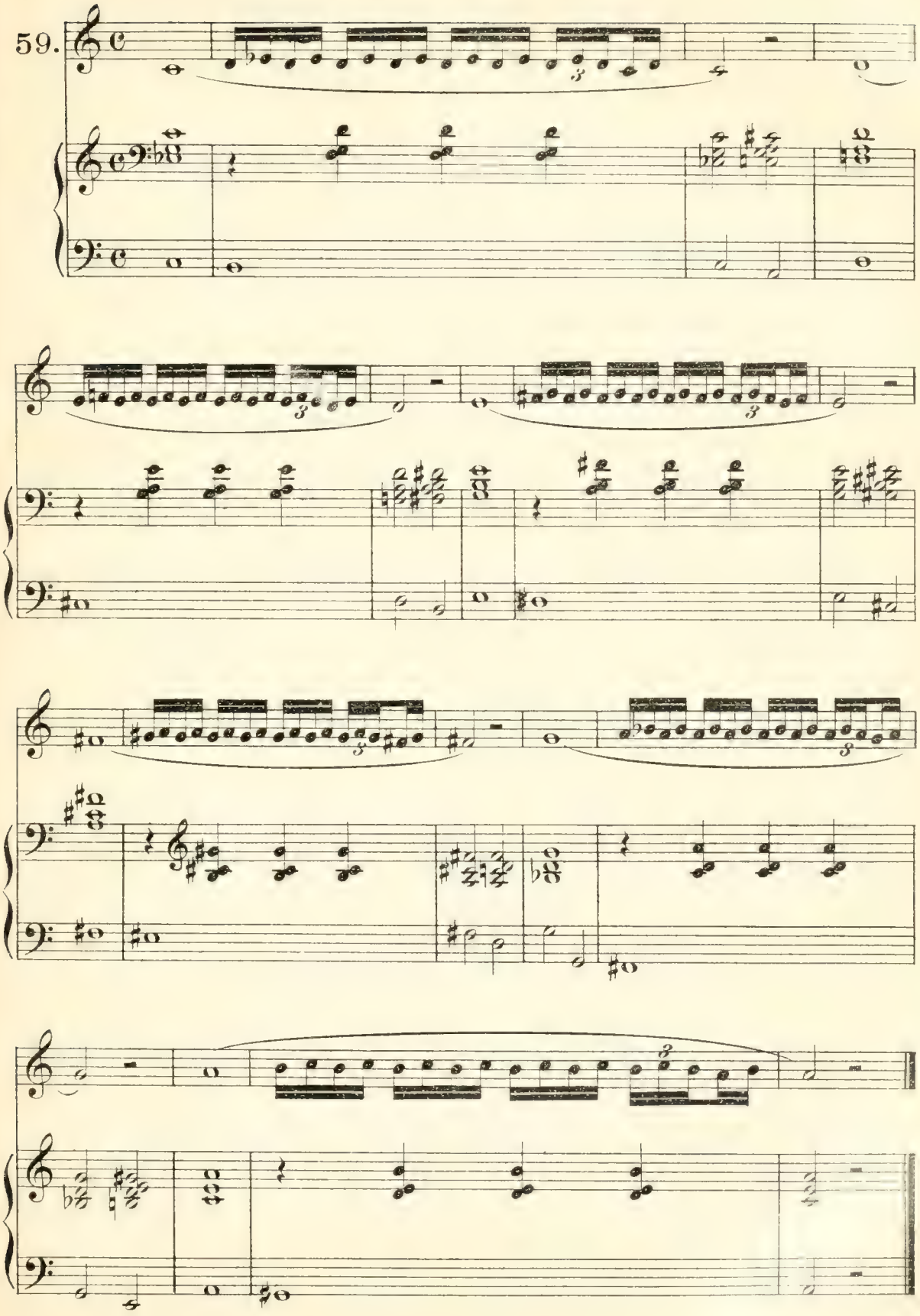




58.






59.